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#### LITERATURE.

*The Science of Thought.* By F. Max Müller. (Longmans.)

PROF. MAX MÜLLER, in the preface to his new volume, speaks as if its chances of success were small, owing to the unfashionableness of the subjects treated, and the unpopularity of the views advocated in it. He need be under no such apprehension. Any work signed by so illustrious a name is sure of a warm welcome; while such questions as the origin of language and the descent of man have assuredly not lost their interest either for the English or for the German public, least of all when they are discussed in a style almost unique for its combined clearness, point, and vigour. "Adverse criticism" there will, no doubt, be in plenty; but an authority who can be cited with almost equal effect on either side of the great controversy between the new faith and the old is assured beforehand of an ample meed of favour from both.

The topics dealt with in this work may be roughly distributed under five headings. We have (i.) a disquisition on the connexion between thought and language; (ii.) a polemic against the Darwinian theory, at least as understood by its extreme partisans; (iii.) an exposition and defence of Kant's theory of knowledge; (iv.) an inquiry, filling more than half the volume, into the composition, origin, and growth of language; (v.) an application of the results obtained to certain logical questions at issue between J. S. Mill and his opponents. This arrangement is not, perhaps, the most methodical that could have been devised, and in the following remarks I shall permit myself to adopt a somewhat different order of procedure.

Prof. Max Müller, although a great stickler for definition, does not offer a very precise definition of what he understands by thought. It would seem, however, that what he implies by that term is the forming or having general notions or concepts; while by a concept is meant the consciousness of properties belonging to several objects in common. An imposing array of authorities are cited to prove that no thought is possible without language, that is to say signs of some kind, the signs being for us almost invariably words. Thus, at the very outset of the enquiry, what our author calls "the most momentous question in philosophy" (p. 31) is answered summarily and without appeal. Yet the hesitating and shuffling answers of some of the witnesses may give us a moment's pause. They suggest another question nowhere considered in these pages. What is the state of consciousness that accompanies the use of language? It is not enough to say that words convey general

notions into the mind, when we are told in the same breath that general notions cannot exist without words, and are embodied only in them. There is no escaping from this vicious circle unless we assume that intelligible language calls up some faint trace or fragment of sensation such as was once produced by the object named, or (more probably) excites some feeling of central innervation other than that involved in the mere articulation of the word, or some faint wave of emotion. Now such a state of consciousness, though caused by words, would be distinct, and therefore might conceivably exist apart from them. And it will be admitted that one of the characteristics most markedly distinguishing men of genius whether poets, historians, discoverers, inventors, or successful practitioners, from the common run of mankind, is the much higher suggestiveness of language to them, their habit of continually bringing words into vivifying contact with what, *pace* Prof. Max Müller, we must call realities, that is, sensations, emotions, and actions. Of course, Prof. Max Müller would admit the necessity of such a revivifying process; but the fact remains, that he says little if anything about it; and that the operations of reasoning, in which it is especially involved, are dismissed with the very scantiest consideration as something of quite subordinate importance. Enough has been said under this heading to suggest that the evolution of thought cannot be studied solely, or even chiefly, in the evolution of language.

After the proof that concepts are inseparable from names comes the proof—a more difficult and elaborate one—that names are inseparable from concepts. Here, however, the distinguished philologist has only to draw on his own earlier enquiries, long ago made public in the Lectures on the Science of Language. Once more we are taught to trace back all names, both common and proper, to a relatively small number of verbal roots—that is, vocables expressing actions, and therefore essentially general or conceptual in character. Once more, theories deriving language from the imitation of animal cries or from interjections are held up to derision under the nicknames of the bow-wow theory and the pooh-pooh theory. Besides what are called predicative roots we must still assume the existence of demonstrative roots to explain pronouns, some adverbs, and personal and case terminations. It is an open question whether these "demonstrative elements" can be traced to conceptual roots, and indeed whether the personal and case terminations ever had any independent existence at all.

"According to some of the more recent writers on this subject, suffixes and terminations would seem to be like corns and bunions, mere excrescences on the surface of roots, which are there, and require no further explanation, nay, which it is wrong even to attempt to explain" (p. 224).

Those who will may agree with Prof. Max Müller that

"there is surely a *via media* between this view [Ludwig's] and the opposite opinion of M. de Saussure and his followers, that we can analyse every form into the most minute component elements" (p. 236);

but an outsider may be pardoned for holding

that, until these learned men come to an agreement, the science of language will not be entitled to dictate laws to the science of thought, still less to masquerade under its name.

We now come to a question left unanswered in the Lectures above referred to—the question how roots themselves originated, whence came language, and with language reason. That there was a time when men lived who could not speak is proved *a priori* by the axiom that everything must have had a beginning, and by the more solid argument that certain prehistoric skulls have recently been discovered destitute of what is called the mental tubercle—a small bony excrescence, in which is inserted a muscle by which the movements of the tongue in speaking are mainly effected (p. 85 sq.). To explain the origin of language, Prof. Max Müller adopts the theory of his friend—who seems also to be his guide and philosopher—Prof. Ludwig Noiré. According to this, primitive men when working together relieved the strain on their energies—as human beings are still observed to do—by uttering modulated cries, called by Noiré the *clamor concomitans*. A particular sort of cry became associated with each kind of labour, thus spontaneously supplying a sound by which that activity could be directed, remembered, and named. It is an open question whether such sounds may not have been imitations of the sound produced by the action which they accompanied; for example, that of grinding or crushing. Thus the despised bow-wow theory would, after all, have something in it. On the analogy of that famous nickname, one may, perhaps, venture to suggest the yo-ho theory as a convenient appellation for Noiré's view; yo-ho being, if I remember rightly, the *clamor concomitans* of sailors engaged in working a capstan. If true, this new explanation of language goes far towards confirming the validity of that "key to all mythologies" to which Positivists at least have steadfastly trusted, notwithstanding all the discredit cast on it of late years. We now understand that primitive men necessarily thought of objects as animated by a spirit like their own, because they necessarily began by speaking of them as if their movements were human acts.

It is no secret that the exclusively human character of language and reason, combined with the apparent impossibility of deducing them from the mere facts of organic life, has always been a formidable obstacle to the acceptance of the Darwinian theory in its application to the descent of man. This difficulty seems now to be removed at one stroke by Noiré's theory, and one hears without surprise that Noiré is himself "a thorough Darwinian in principle" (p. 289). No doubt, to turn the *clamor concomitans* into language, a relatively high power of retention, identification, and discrimination was needed; but as these faculties belong to all intelligence their superior manifestation constitutes a difference between men and other animals of degree and not of kind. Yet, strange to say, Prof. Max Müller seems to regard the Darwinian pedigree of man as so irreconcileable with his own and Noiré's views on language that he prefaces their exposition by a sharp attack on Darwin and his followers. It is true that he disclaims any hostility

towards the general doctrine of evolution, and even proclaims his own long-standing adherence to it, quite independent of Darwin's teaching, so far as language is concerned. He is quite ready to give up the fixity of species, but wishes to preserve genera as immutable types. Lions and cats, I suppose, may be traced to a common progenitor, but not cats and dogs. He will even go so far as to concede that the human genus—we must not say species—is descended from some creature of a very humble type, if only that creature can be preserved pure from any kinship with apes and monkeys. This genus, though once without reason, was never, what apes are, without the possibility of reason; when not *rationalis* it was *ratiabilis*. Here we can put our finger on the difference between the old school of development and the new school of evolution. The one conceived progress as the conversion of possibilities into actualities, the working, in favourable circumstances, of an inherent *nusus* towards something higher, better, more perfect. The other—which is much more fully represented by Mr. Herbert Spencer than by Darwin—recognises nothing but actualities; it understands evolution in the objective sphere as a rearrangement of matter and motion, in the subjective sphere as a compounding and recompounding of feelings and their relations; it assumes no mechanism beyond the proved tendency of organisms to vary in all directions, combined with the fact that some variations are more favourable than others to the preservation and reproduction of the organisms exhibiting them. The idea of possibility proves very elastic in the hands of our illustrious German guest, losing as much in breadth as it gains in elongation. It is incredible to Prof. Max Müller that a rational and an irrational animal should be descended from the same ancestor; it is credible and probable that the cells or molecules (shall we say of a moner?) should be so arranged as to enable its ten-thousandth or millionth descendant to become a speaking man, and this, too, let us remember, without the help of a "rational creator," a makeshift dismissed under the name of "mythology" (p. 99). The Oxford Professor of Comparative Philology seems to have never studied the arguments brought to show that all the vertebrates, or, at any rate, all the mammals, spring from a common stock; or to have studied them without appreciating their force. Analogies, close and manifold in structure and embryonic development, ought surely to count for as much in biology as the possession of a common syntax and common roots in language.

But, however naturally the origin of roots may be explained, we shall be told that their combination into sentences is impossible without applying the logical categories, and that the categories cannot be derived from the merely sensuous experience of an animal; the mind must bring them with it as a mould before it can organise experience into thought. As much, we are assured, has been proved by Kant, whom Darwin unfortunately had not read, or, such is Prof. Max Müller's touching faith in the cogency of the *Critique*, he might have given up "his theory of the descent of man from an ape or some kind of animal" (p. 153). It so happens that Kant himself, as quoted in this very volume (p. 87),

believed that at some future time the orang-outang and chimpanzee might develop into perfectly human and rational animals. But, perhaps, this was due to his being, as Fichte observed, never particularly at home in his own philosophy. The learned professor seems as unfamiliar with arguments against Kant as with arguments in favour of Darwin. He mentions a not very weighty objection of Mr. Herbert Spencer's to the effect that if space and time are forms of thought they can never be thought of, and triumphantly replies that Kant's expression is "forms of intuition" (p. 137). It is ungenerous, it is even unfair, to quote against Mr. Spencer a blunder which he long ago corrected in the second edition of his *Psychology*. Prof. Max Müller is himself guilty of a far worse blunder when, in reply to another objection of Mr. Spencer's, he alleges that

"Kant does not commit himself to any assertion that some such form [as space and time] may or may not belong to the non-ego, the *Ding an sich*; he only maintains that we have no means of knowing it."

Anyone who turns to the eighth section of the *Transcendental Aesthetik*, and more particularly the third paragraph thereof, may convince himself that Mr. Spencer is, in this instance, right—that Kant affirmed in the most unqualified manner the exclusive subjectivity of space and time, leaving, one would have imagined, his meaning beyond the possibility of misconception. Nor was he inconsistent with himself in holding this view. Although unknowable, the *Ding an sich* cannot be self-contradictory. Now, by hypothesis it is unperceived, while, on the Kantian theory, to exist under the forms of space and time is actually to be perceived. Those forms are, so to speak, the percipient embrace. Nor is this all. A few pages further on we come on the following wonderful statement:

"Kant shows that what he means by the category of causality is the *sine qua non* of the simplest perception, and that without it we might indeed have states of feeling, but never a sensation of *something*, an intuition of an object, or a perception of a substance" (p. 148 sq.). Here there is a threefold inaccuracy. Kant's category of causality relates not to perception but to thought, not to space but to time, not to objects but to events. The translator and exponent of Kant's *Critique* not only adopts Schopenhauer's blundering correction of the master, but, what Schopenhauer was most careful to avoid, innocently puts it forward as the master's own view. But Kant stood far too near Hume to fall into such an error. He saw that in every case of causation there was a phenomenal antecedent and a phenomenal consequent, distinct although connected, and that the problem was to account for the necessity of their sequence. Now in visual perception we are never conscious of our optical sensations as distinct from, and produced by, external objects. The object, as any psychologist of the English school could tell Prof. Max Müller, is the sensation associated with certain revived muscular and tactal feelings. Those who bid us answer Kant should themselves begin by answering Dr. Bain.

Since, however, it is admitted that the intuitions of space, time, and causality (in

Schopenhauer's sense) may be shared by the lower animals, they do not concern us here. It is the logical categories that are implied in language, and their *a priori* character is held to be established by its growth. "Space and time" forbid dealing with this point at length, but I must express my conviction that a hundredth part of the industry and ingenuity devoted by Prof. Max Müller to tracing out the derivation of Sanskrit words would have completely disposed of this assumption. Take the most important category, that of Quantity, without which (we are told) singular and plural could not be distinguished in language. Now many animals must be able to distinguish between one and more than one of the same kind. It is, in fact, essential to their existence that they should make this distinction when encountering their enemies. What more likely, then, than that the signs of some primitive concepts should become so modulated as to express this distinction, and that by generalisation the change of sign should subsequently be extended to all? The inflections thus introduced would, so to speak, think for men, and spontaneously lead on to the abstract idea of number.

Prof. Max Müller mentions that Darwin once said to him "in the kindest, half humorous, half serious way, 'You are a dangerous man'" (p. 153). Had he lived to read the *Science of Thought*, our great naturalist might have felt reassured. It is only dangerous, if at all, to those who claim a quasi-miraculous origin for the human race. The professor is at his best when he most thoroughly accepts the doctrine of evolution; and he accepts it through so large a portion of his work that, but for the authority attaching to his great name, the parts where he forsakes and controverts it might have been passed over in respectful silence.

ALFRED W. BENN.

*George Eliot: ihr Leben und Schaffen.* Von H. Conrad. (Berlin: Reimer.)

THE first attempt at a connected view of George Eliot's artistic development, based upon adequate materials, is due, as in the case of Coleridge, to the industry and insight of a German. Coleridge may, perhaps, have owed this distinction rather to his potent transmission of the German torch, than to the exquisite, but frail and flickering, lustre of his own; but George Eliot, the translator of Strauss, had long before her death been overshadowed by George Eliot, the original creator, and the appearances of *Middlemarch* and *Deronda* were European events, which the first of living German novelists and critics, a Spielhagen and a Scherer, did not disdain to notice at length.

Prof. Conrad's book is a genuine effort to do justice to a literary figure which belongs not less to Europe than to England; and his gift is not the less valuable that, in England itself, George Eliot's reputation has, since her death, palpably waned, partly because the predominance of a very different school of romance has thrown into glaring relief the undoubted flaws in her art, and partly through the recurring impatience of the natural man in the presence of a genius, with all its humour, so profoundly grave, and with all its passionate sympathy and its wonderful

capacity of pity, so austere exacting in its demands upon both conscience and intellect.

As regards the narrative, this life leaves little to be wished, either for fulness or accuracy. Its criticism, if not particularly original or remarkably striking, is sympathetic without being indiscriminate. It is conceived from the standpoint of the school which in germ goes back to Lessing, and in theory, at least, is represented by Spielhagen, which demands from the novelist realism in method as well as in subject, disparaging all formal description and set characterisation, looking askance at every intrusion of the commentator into the domain of the artist, and grudgingly admitting to the lowest place in the house of Fiction, the "historical novel," which can hardly be made quite intelligible by other means. *Romola*, accordingly, is subjected to a criticism which, in its general conception, amounts to a severe condemnation. Yet it is evident that Prof. Conrad, almost in spite of himself, profoundly admires it; and, though he strives hard to mark the limitations of his eulogy, his pencil will not bite deep, and hardly refrains at times from blurring or cancelling its own work. We are told that "as a historical romance" *Romola* is inferior to *Notre Dame*, *Cinq Mars*, or *Lichtenstein*, while in "intellectual and moral content" it exceeds them all. A large part of that intellectual and moral content, however, belongs to the age in which the scene of *Romola* is laid—belongs to *Romola* therefore precisely in its quality of a "historical romance." Every step in the action presupposes that conflict of two profoundly alien cultures—Humanism and Christianity—which has never been so keen or so capable of tragic issues as in fifteenth-century Florence. The pathos and the tragedy of the story are rooted in that conflict, and could not be reproduced in any other soil. And surely the momentous issues of that age are at least as accessible both to our sympathy and to our understanding as the picturesque rogues of Paris, or even the kite-and-crow struggles of Swabian and Würtemberger.

We would not, however, give the impression that Prof. Conrad's criticism is in general either captious or technical. On the contrary, he shows a remarkable openness of mind for unfamiliar types of beauty; and those in England who have dared to compare George Eliot in mastery of character with Shakspere will welcome the deliberate adhesion to this verdict of a critic trained in the school of Goethe and Lessing, and wholly unaffected by the *idola* of English popular aesthetics. His almost unmeasured eulogy of *Daniel Deronda* may be particularly commended to the numerous critics, both of "the general" and otherwise, for whom it has hitherto been *caviare*.

C. H. HERFORD.

*Haifa: or, Life in Modern Palestine.* By Lawrence Oliphant. (Blackwood.)

A DELIGHTFUL literary style, powers of keen observation and of vivid description, cosmopolitan experiences, and the adventurous Bohemian spirit, render it impossible for Mr. Oliphant to produce a dull book. His present work is a success, although, by the stern laws of literary morality, it ought to have been a failure. He has taken little or no pains; he

has insufficient knowledge of many subjects of which he treats; the book is scrappy, careless, and unconnected, being a mere series of hasty letters scribbled off for the columns of a New York newspaper, and reprinted without arrangement, condensation, or due revision; and yet, in spite of all these defects, it possesses the delightful and indescribable flavour of genius. The press teems with records of Syrian travel—laborious, meritorious, and unreadable; while here we have mere careless jottings, but full of life and interest. If Mr. Oliphant can be so good at his worst, how delightful he would be if he took the trouble to give us of his best! But perhaps, after all, his best would prove to be his worst; and a more pretentious book, written in more workmanlike style, might not possess the chatty, gossiping charm of this flimsy and incoherent volume, which the reviewer is forced to praise, though feeling all the while that reprehension is its due.

Haifa, or more correctly Hāifa, from which the book takes its title, is a Syrian village, ten miles from Acre. It lies on the coast, at the foot of Carmel, where the brook Kishon forces its way into the sea. Here Mr. Oliphant has resided for some years, camping out on the heights of Carmel during the summer heats, and, in spring and autumn, exploring on horseback such neighbouring regions as could be reached without the aid of tents or dragoman. Haifa, founded in 1868, is one of the four colonies of a sect of German Adventists, who have settled in Palestine to await the coming of the Millennium. Meanwhile, till the day arrives, they have wisely occupied themselves, like the Mormons in Utah, in transforming a desert into a garden, surrounding themselves with all the outward signs of comfort and prosperity. They have erected schools, churches, hotels, mills, and factories; they have made well paved and shady streets; they have constructed a good road as far as Nazareth; a railway to Damascus is projected; while omnibuses constantly ply for hire in a region where a few years ago no vehicles had been seen since the days when the causeways were rutted by the wheels of Roman chariots. This obscure village—an oasis of Western civilisation in the midst of surrounding barbarism—is rapidly becoming one of the most flourishing towns in Palestine. It is already the centre of a considerable export trade, and one or two steamers are generally to be seen loading in the harbour.

As a veteran globe trotter, Mr. Oliphant speaks with authority when he declares that he knows of no locality in the East which, for salubrity, scenery, and interest, offers greater attractions as a residence than Haifa. As a winter health resort for consumptive patients he recommends Jericho. The climate of the lower Jordan valley is certainly unique. Lying, as it does, more than a thousand feet below the level of the sea, the barometer stands higher by an inch than in any other part of the world, and this causes "a peculiar softness and balminess in the air not to be found elsewhere on the globe." Good accommodation is now afforded by the Russian hospice, and cottages with gardens are being built for winter residents. The climate is tropical in temperature, but without tropical rains and the resulting steaminess. There is

a splendid level plain for a gallop, and wild gorges among the surrounding cliffs for the pedestrian to explore; while within easy reach there are unequalled attractions for the naturalist, the archaeologist, the sportsman, and the artist.

In his cross-country rides Mr. Oliphant has visited many secluded spots, which lie beyond the routes traversed by the hordes of "personally conducted" tourists who go the regular Syrian round; and it is impossible that an observer so acute should have failed to note many things worthy of record. The frequented roads which connect the traditional sacred sites pass through desolate and uninviting regions; and Mr. Oliphant paints with loving pen the charms of nooks and corners of Palestine which are practically unknown to travellers, such as the oak-clad hills of Galilee, the terraced olive-shaded slopes of the Carmel range, and the romantic gorges of the Yarmuk.

The immense wealth and prosperity of Palestine in Roman times is shown by the costly tombs, the baths, the cisterns, the aqueducts, the olive mills, the terraced hill-sides, the magnificent theatres, and the luxurious villas, whose ruins the wanderer constantly discovers. Mr. Oliphant points out, probably with truth, that in the time of the New Testament Galilee was a Hellenised province of Rome, the small size of the synagogues indicating that the Jews were only a sect, living among a vast heathen population. Very possibly it is to the Jewish synagogue, and not, as is usually asserted, to the Roman basilica, that we must look for the type from which the earliest Christian ecclesiastical architecture was developed.

Perhaps the most striking remains of Roman magnificence are to be found at Caesarea, the Herodian and Roman capital. The ruins of the Roman walls, the hippodrome, the theatre, the temple, the mole, and the aqueducts attest the ancient splendour of this city. One of the aqueducts is eight miles in length, with a tunnel excavated for a quarter of a mile through the solid rock. In Italy and the provinces numerous amphitheatres remain, but the theatres have mostly perished; and those at Orange and Caesarea supply better evidence as to the structure and arrangements of these edifices than any remains that are to be found in Italy or Greece. Out of the vast Roman works at Caesarea a great crusading fortress was erected; and few things are more striking than the crusaders' mole, built mainly of granite columns from Roman buildings, which project like the tiers of cannon from the side of an old three-decker.

Mr. Oliphant has lived among the people, and knows them as no passing traveller can know them; and the most valuable portions of his book are the graphic descriptions of village life—the quarrels, the marriages, the funerals, and the feasts of the Syrian peasants—more particularly of the Druses, who appear to be his special favourites, and whose confidence he seems to have acquired.

In no country is there such an admixture of races as in Palestine. To a great extent the fellahin are probably descendants of the Canaanites, subdued, but not exterminated, at the time of the Hebrew Conquest. There must also be a considerable element representing the colonists introduced by the Assyrian

and Babylonian conquerors; while the remnants of the ten lost tribes are to be sought rather among the hills of Galilee and Samaria than in any spot suggested by the dreamers of the Anglo-Israelite sect. To say nothing of Turks, Egyptians, and Albanians, the blood of Phoenicians and Sabaeans, of Greek and Roman colonists, of pure Arabs who came in with Omar, of Kurds who followed Saladin, of Crusaders from every part of Europe, is doubtless to be found; and the process still goes on, settlements of Circassians from the Caucasus, of Bosnian refugees from Austrian rule, Slavs by blood but Moslems by religion, as well as of American and German Adventists, and of Russian and Roumanian Jews, having been introduced in recent years; while colonies of sturdy monks are being quietly planted by Russia in the fortress monasteries which she has built in great strategical positions in anticipation of the coming struggle for the sick man's inheritance.

As an observant traveller and a thoughtful politician, dealing with such questions as the foregoing, Mr. Oiphant is at his best; but in matters of science, and more especially of archaeology, it is manifest that he is insufficiently equipped for his task. A few instances may be specified. He should have known that the Tyrian purple was obtained from a mollusk, and not from "a fish." He assigns the Siloam inscription to the time of Solomon, whereas it is certain, on palaeographical grounds, that it is not older than Hezekiah. Apparently he thinks that the square Hebrew, a very modern script, represents the "ancient Hebrew writing"; and his account of the MSS. of the Samaritans is unscientific and misleading. The Melchites do not "owe their origin to the missionary efforts of Romish priests and Jesuits during the last two centuries"; but, as their name implies, they were the "Imperialist" sect who submitted to the edict of the Emperor Marcian, upholding the condemnation of the Eutychians by the Council of Chalcedon in 451.

Mr. Oiphant's transliterations of Oriental names do not pretend to scientific correctness (witness the very title of the volume), but the spelling "Edraeon" is needlessly misleading; and an accomplished ex-diplomat should not have overlooked such an error, more than once repeated, as the misprint of "De Vogue" for "de Voguë." The book sadly needs an index and a map.

ISAAC TAYLOR.

*Dante's Divina Commedia: its Scope and Value.* From the German of Dr. Hettinger. Edited by S. B. Bowden, of the Oratory. (Burns & Oates.)

ENGLISH students of Dante will welcome this version of Dr. Hettinger's valuable and suggestive work, or rather works, on the *Divina Commedia*. It is not a translation or exact reproduction of the original, since, as the editor says, he has considerably abridged Dr. Hettinger's work, and also rearranged his chapters with new headings, omitting one chapter of the original altogether. However, the result is a very useful and readable compendium of Dante's opinions, illustrated by very ample quotations, on the most important moral, spiritual, philosophical, and political problems touched upon in his great work; and

not only in that, but also in his so-called minor works, such as the *Convito* and the *De Monarchia*. The arrangement adopted by the editor involves a good deal of cross-division, and leads to a certain amount of repetition, the same subjects and the same passages reappearing for discussion twice, or sometimes thrice, in the course of the book in different relations.

The general standpoint of the essay may be inferred from the fact that this English edition is from the pen of Father Bowden of the Oratory, that it is introduced by a commendatory letter from Cardinal Manning, and that it is published by Messrs. Burns & Oates in London, and by the Catholic Publication Society in New York. As might be expected in such a "Comento Cattolico," the author constantly maintains the orthodoxy of Dante on all essential points, and strives to justify the noble title given to him by Cardinal Manning, "the master-poet of the Catholic faith." Dr. Hettinger even goes so far as to declare that

"were all the libraries in the world destroyed, and the Holy Scriptures with them, the whole Catholic system of doctrine and morals might be almost reconstructed out of the *Divina Commedia*" (p. 234).

It will probably surprise most readers to learn, from the interesting list of works enumerated on p. 345, the extent of the controversial literature which has arisen on this question of Dante's orthodoxy. His scathing denunciations of the Papacy and its abuses are excused, though not entirely justified, by insisting on several passages in which Dante is careful to distinguish the Church from its rulers, or the sacred office from its holders. Our author goes a little too far when he asks us to accept the obscure passage—

"perocchè il pastor che precede  
Ruminar può ma non ha l'unghie fesse."  
(*Purg.* xvi. 98-9)

as proof that Dante held that "in his official pronouncements even a worldly Pope teaches truth." Whatever these words mean, they are introduced as a reason (*perocchè*) for the "disviamento del mondo." Dante's fierce attacks on individual Popes, such as Boniface VIII. (no less than nine times, according to Hettinger, p. 353) and Clement V., are set down to the distorted medium through which Dante, not unnaturally, being but human, viewed those whom, rightly or wrongly, he regarded as the cause of his political and personal calamities, "the destroyers of his life's happiness." His "diatribes" against cardinals and bishops are "passionate and somewhat exaggerated" (p. 351); but their general tone and character are justified by a reference to denunciations scarcely less severe in "some of the most devoted servants of the Church, as, for instance, SS. Peter Damian, Bernard, Bonaventura, and Catherine of Siena" (p. 346). It is admitted that Dante was a reformer; but it is insisted that he was a reformer within the Church, and in no sense (as has often been maintained) a precursor of "the Reformers." In short, we may compare his attitude to that of Savonarola rather than that of Luther, &c. His political theories as to the relation of Church and Empire the author is not concerned to defend, but condemns them repeatedly and

unsparingly. He reminds us that the *De Monarchia* was placed (and, as he maintains, rightly placed) on the Index by the Council of Trent; but he declares that "as long as an heart on earth beats with love for the sacred things of human nature—freedom, wisdom, faith—so long will the name of the author of the *Divina Commedia* be loved and revered" (p. 359). At the same time the author does not omit to point out the redeeming features in Dante's conception of the Universal Emperor. He is an "ideal" emperor; and "it is the ideal of the philosopher, theologian, and poet, rather than that of the statesman." "He is to rule not for his own but his subjects' good. Otherwise he is but a vulgar tyrant, to be classed with the murderers in hell."\*

From this point of view Dante describes him in the *De Mon.* i. 12, as the servant of all ("minister omnium procul dubio habendus est"). We may note in passing that this enables us to understand the startling, and, as at first sight it seems to us, almost profane manner in which Dante (*e.g.*, in his *Epp.*) applies very solemn passages of Scripture to an individual emperor like Henry VII. They are so applied to him as embodying this ideal representation of God's rule upon the earth, ἐφ' ὅσον τοῦ τέλους ἐφάπτεται. The principle is precisely the same as when Old Testament psalmists and prophets (whom Dante in so many respects resembles) employ language suitable only to a Divine theocratic king in reference to actual monarchs occupying, though imperfectly, his place.

One of the most characteristic and useful features of the work is the manner in which Dante's enormous indebtedness to St. Thomas Aquinas is brought out. A glance at the Index under "Aquinas" will at once show this. The far-reaching importance of this influence may be exemplified by such fundamental doctrines as the theory of Redemption and Justification (see *Par.* vii.); the Genesis of the Soul (*Purg.* xxv.); the Origin of our Knowledge (*Par.* iv.), &c., &c. Other less generally known, and of course less influential though still important, sources of Dante's theories and teachings are also carefully traced and expounded; such as his debt to St. Gregory (to follow whom Dante twice, at least, parts company even with St. Thomas, see pp. 176, 312; though, in regard to the division of the Angelic Hierarchies, he sides with St. Thomas and Dion. Areop. as against St. Gregory; see *Par.* xviii., 130, &c.) to Peter Lombard, and among mystical theologians to SS. Buonaventura, and Richard and Hugo of St. Victor. Nor must we omit to add the author to whom Dante tells us in the *Convito* he owed so much—Boethius; or, as we are now entitled (since 1884) to style him, "Saint Boethius."

The three chapters containing an analysis of the three Cantiche are not of so much importance, and are neither better nor worse than many similar summaries to be found elsewhere. As regards the "general interpretation" to be given to the poem, the author adopts the "moral and religious" one throughout ("Man, in the person of Dante, is its subject"), fortifying himself by Dante's

\* On p. 375, there is an interesting contrast drawn between Dante's conception of an ideal ruler and that of Machiavelli.

own language in his dedicatory letter to Can Grande and by "the tradition of 500 years." He condemns, in contrast with this, the personal-historical theory of Witte, according to which the *Vita Nuova*, *Convito*, and *Divina Commedia* form "a trilogy which expresses Dante's spiritual development"; also, the politically personal interpretation of Fratelli; and, most emphatically of all, the generally political one of Rossetti, whose work is briefly characterised, in the language of Witte, as "brilliant nonsense."

The treatment of the following minor matters also deserves notice: points of contrast and comparison between the *Divina Commedia* and Goethe's *Faust* (pp. 77, 89, 95); the remarks on Dante's "incomparable style," and its points of resemblance and contrast with that of Tacitus and of Shakspere (p. 93); the difficulties, or rather impossibility, of translation (p. xxv.). As to existing translations, the author prefers, on the whole, Cary, and his quotations throughout the work are made from that version. Probably he will not be alone in the opinion that, on balancing the merits and defects in respect of form and style of the very numerous translations into English that have since appeared, Cary has not yet been displaced from the position of pre-eminent merit which such critics as Macaulay and Ruskin have assigned to him.

In regard to what may be called the "chronology" of the poem, Dr. Hettinger maintains that the action occupies ten days; viz., four nights and three days in Hell, four days and three nights in Purgatory, and three days and three nights in Heaven. The present writer does not wish to refer at length here to a subject which he has himself lately discussed in a published work, still less to assume that Dr. Hettinger is wrong because his chronology differs in almost every possible detail from his own. He only wishes to point out that the author seems to be guided entirely (so far as he gives any reasons at all) by such *a priori* conceptions as that "ten signifies completeness"; and that "from the poet's entrance into Purgatory till his final admission to the Beatific Vision seven days elapse, the mystical meaning of which number is 'rest in God.'" The question, however, is not to be decided on such grounds as these, but rather by a detailed examination of the various passages in which definite chronological data are given throughout the poem, of which this work exhibits no trace. A slight inaccuracy occurs on p. 26, where Serravalle is claimed as one of those writers who (like Boccaccio, &c.) place Dante's alleged visit to Paris after his exile. He is, in fact, one of those who connect it with his youthful education, previous to his entanglement in politics, owing to which his studies were interrupted and left incomplete. The statement that Dante had five children by his wife Gemma Donati, in p. 22, is not quite accurate, as he had five sons and two daughters.

Dr. Hettinger does not deal explicitly with the difficult question of the relation of the Classification of Sins in *Inf.* and *Purg.*; but his interpretation of *Inf.* vii. 121, &c.—identifying as it does these *accidiosi* with Aristotle's *πακτοι* and the "amari" of Aquinas, and supposing the context to deal with various subdivisions of *σπυριλοι* (which is very doubtful)

—excludes the view of those who find here the parallel to the *Cornice* of "Accidia" in the *Purg.*

These points, however, are mostly matters of opinion; and such very small slips as we have noticed in matters of fact rather serve to illustrate the great care and accuracy of the work generally.

E. MOORE.

#### NEW NOVELS.

*The World went very well then.* By Walter Besant. In 3 vols. (Chatto & Windus.)

*Miss Bayle's Romance.* In 3 vols. (Bentley.)

*From Heather Hills.* By Mrs. J. Hartley Perks. In 2 vols. (Hurst & Blackett.)

*The Revolution in Tanner's Lane.* By "Mark Rutherford." (Trübner.)

*A Terrible Legacy.* By G. W. Appleton. (Ward & Downey.)

*The Buchholz Family.* Second Part—"Sketches of Berlin Life." By Julius Stinde. Translated by L. Dora Schmitz. (Bell.)

*Fashionable Philosophy, and other Sketches.* By Laurence Oliphant. (Blackwood.)

MR. BESANT'S new story is a tale of George II.'s days, and is chiefly laid in Deptford. If it has not the charm of the *Chaplain of the Fleet*, and does not rank as a historical novel with *Dorothy Forster*, it is not less successful as a reproduction of the tone and costume of a bygone time, and has much of the movement and vigour which one has learned to expect from the author. Two characters stand out in strong relief from the ruck of persons in the drama—Dr. Brinjes, the ex-buccaneer and actual apothecary, with a taste not only for his former pursuits, but also for the occult sciences, in which he is a believer, though a practitioner also, who does not believe in his own powers; and Bess Westmorland, the half-wild daughter of a writing-master and penman in Deptford, who is heroine of the plot. The hero is one Jack Easterbrook, orphan son of a naval captain, who is adopted by Admiral Sayer, a friend of his father's, and in due course sent into the naval service himself. As a boy, going to Bess Westmorland's father to be coached, he falls in love with Bess, and when a young man engages himself to her, unattracted by the quieter charms of Castilla Sayer, his guardian's daughter, who is worshipped at a distance by Luke Anguish, marine painter, and son of the vicar of the parish, who has been intimate with her and with Jack from childhood. Jack binds himself by solemn vows to be constant to Bess after a long voyage, wherein he met with adventures which delayed his return for years, and induced a belief in his death. He has come back as he went, a hardy, active fellow, with a certain flavour of coarseness in his tastes. But he goes away once more, after escaping from a plot laid against him by a rival candidate for Bess's hand; and when he reappears, it is as a refined gentleman, accustomed to the usages of good society, so that Bess Westmorland's rough ways and humble station jar upon him, and he casts her off, becoming the accepted suitor of Castilla Sayer, to whom he transfers his facile affections. A Nemesis punishes his

faithlessness by striking him exactly in his tenderest point—how, it would be unfair to Mr. Besant to say, as it is the strongest situation in the book—and the issue is his reunion with Bess, while the other young man consoles Castilla. There is one doubt which suggests itself as to the close of the story. Jack Easterbrook is described as fully recognising that his punishment is the judgment of Heaven upon his guilt, and he endeavours to make expiation, but then deliberately adopts a mode of life which he could hardly suppose more pleasing to Heaven than inconstancy in a love affair. But it supplies a dramatic ending, and Mr. Besant seldom troubles himself with mere probability when he has that sort of quarry in view. A word of commendation is merited by the illustrations, which show marks of George Cruikshank's influence, and recall one of his manners.

*Miss Bayle's Romance* bears no author's name on the title-page, and is thus presumably a first effort in fiction. But it is not the work of a literary novice, being quite evidently the product of an old hand, albeit the journalist, interviewer, and special correspondent, rather than the literary man pure and simple. It is an international story, in outline resembling some of Mr. Henry James's writings, being the narrative of the conquest made of an English duke's younger son by a young lady from Chicago; but the author is not of Mr. Henry James's mind—that to be amusing is a sin against "cultchaw"—for he is not afraid to entertain his readers. His knowledge of America is apparently first-hand, for he discriminates accurately between Western Americanisms and Yankeeisms proper, which was more than Mr. Laurence Oliphant was able to do in *Altiora Peto*, wherein there is a commingling of dialects comparable to the error an American writer would make if he put Lancashire and Devonshire idioms into the mouth of the same speaker. There is very little plot in *Miss Bayle's Romance*, and there is rather too much dragging in of living persons actually moving in society, sometimes by their own names, as with the Prince of Wales and Mr. Henry Irving, or under such transparent pseudonyms as "Mr. Atlas," "Mr. G. La Salle," "Mr. G. W. Yale," and the like; but this must be attributed to the difficulty of shaking off professional habits, and merging the journalist in the novelist, while it must be admitted that it does not make the book less amusing.

*From Heather Hills* is a slight story in itself, but one with promise in it. The author will soon be able to draw character well. There is an old Scotch nurse who is far from trite, though a theme that has been handled many scores of times, and she ought not to quote Ben Jonson; while the plot, though made up of but a few factors, hangs well together. A Highland laird with a weak-principled son and a handsome, capable daughter, has to take a niece into his house, daughter of his deceased sister by a runaway match with an Italian singing-master. This niece, who is a born intriguer and thoroughly selfish, with a passion for luxury and excitement, contrives to entrap a young peer into marriage with her, though he loves and is loved by her cousin. Both ingenuity and

consistency are exhibited in the method employed to get rid of her summarily, so as to enable the mistake to be righted. But the author has made one serious trip in working out this character. She makes her tell her husband quite plainly during their honeymoon that she does not and never did care for him, but married him only for his title and his supposed wealth. But as she wants him to take a house in some fashionable part of London for her, since his family mansion is in the dowager's hands, and to supply her with money enough to indulge her most extravagant wishes, an adventuress of her type would not show her hand so soon or so coarsely, but would, at any rate, delay her explanation till the house had been secured and the allowance made over, instead of exasperating her husband into repressive measures.

If *Mark Rutherford's Deliverance*, the second volume of the series to which *The Revolution in Tanner's Lane* belongs, showed some falling off from the noticeable quality of the first one issued, ample amends have been made on the present occasion, for this is very good work. The title is a mistake, for the subject it denotes is little more than an episode, not occurring till the last quarter of the story, and not very salient there. The real motive of the book is to describe the spread of Liberal ideas among the middle-class and lower-class folk of Northern and Midland England in the latter years of the Regency; and Zachariah Coleman, journeyman printer, is the representative type of the humble enthusiast for reform, whose biography serves as the thread on which the political reflexions are strung. These, however, are of necessity somewhat trite and bygone, from no fault of the writer. But the value of the story as a work of art is due to quite a different subject, introduced twice under unlike conditions, namely, an expansion of that aphorism in *David Copperfield*—almost the only utterance of that class in all Dickens—“There is no disparity in marriage like unsuitability of mind and purpose.” Zachariah Coleman’s wife is an intelligent, capable woman, a cleanly and thrifty manager, but cold, narrow, self-centred, and wholly unsympathetic; and he, just as he is passing through a mental crisis which is enlarging his own mind and emotional nature, fails to awake any response in her, finds that she does not love him, and that he has ceased to love her. On the other hand, another man’s marriage proves little less unhappy, because the wife, a limp, affectionate creature, is intellectually a fool, alike incapable of comprehending the matters interesting to her active-minded husband, and of applying the obvious remedy in a household accident. The author considerably kills off both the wives, and consoles one of the husbands with a more sympathetic partner, though but half a page is given to the story of his brief happiness with her. There are some very clever sketches towards the close of the book, but not equal in quality to the two studies of conjugal relations.

*A Terrible Legacy* is the discovery by a son of the confession of a murder committed by his lunatic father, and the plot is occupied with telling how the burden was lifted off at

last. The book has movement and vigour, and is readable throughout; but there is one capital fault of construction, interfering altogether with the illusion, and surprising in a writer of Mr. Appleton’s experience as a novelist. It is that the story is told in autobiographical form by a boy, who begins his narrative when he is thirteen, and quite as ignorant as the average boy at that time of life. Nevertheless, he gives minute records of dialogues covering several pages, such as no grown man, even had he tenfold Macaulay’s memory, could possibly have recorded without taking them down in shorthand, and often containing words which the boy could not have associated with any idea whatever. Apart from this mistake, the dialogue itself is probable, and sometimes racy.

This second part of the *Buchholz Family* appears to have been as cordially welcomed in Berlin as its precursor, for the English version professes to be made from the forty-second edition. Nevertheless, it is not quite so lively; rather, perhaps, because the same personages reappear with but one or two additions, and are not new accretions to the gallery of types, than because there is any actual falling off in the firmness of Herr Stinde’s drawing. But it is certain that Frau Buchholz is allowed to be more generally in the right than she was before, and is not so comic, being let off very easily more than once when she has got herself into a scrape. The translation, as before, is excellent; but one word which has been erroneously left untranslated shows that Mdlle. Schmitz does not know her Fenimore Cooper; for, in a place where the author is speaking of tales about Red Indians, she has let his “Lederstrumpe” stand, not recognising “Leatherstocking,” otherwise Natty Bumppo.

Mr. Laurence Oliphant has reprinted a few papers from *Blackwood*, and one from the *Nineteenth Century*, which those who read them there will be glad to have collected. The first is an amusing skit on sundry nonsensical utterances of society upon abstruse topics, scarcely to be ranked with Mr. Wilfrid Ward’s spirited *Clothes of Religion* as a serious vivisection, but not without point and effect. And the still more diverting parody of the Esoteric Buddhist tomfoolery, which he styled “The Sisters of Thibet,” is included in the booklet, to the great contentment of those who have been exasperated by the asininity of an adventuress’s dupes.

RICHARD F. LITTLEDALE.

#### SOME HISTORICAL BOOKS.

*New Historical Atlas and General History*. By Robert H. Labberton. (Macmillan.) This volume, which is of American origin, contains an outline of the history of the world, from the reign of Sargon of Babylon (“B.C. 3800”) to the death of General Grant, accompanied by sixty-nine full-page plates, each of which contains one or more maps. It cannot exactly be called a scholarly work, but it is the result of wide and careful study of modern authorities, and will certainly be found extremely useful. We have observed many errors of detail, but nothing nearly so bad as some things that are found in the splendid but grievously unequal work of Spruner-Menke. The least satisfactory of the maps are those relating to early Britain, which are disfigured by many incorrect or

unauthenticated forms of names. The site of the battle of Maserfeld is placed (we should like to know for what reason) near the shore of the Wash. The maps deserve high praise for the clearness of their colouring, and for the skilful way in which the geographical names of different periods are distinguished by varieties of lettering. Special attention is, of course, given to the history of America—a subject which is insufficiently treated in ordinary historical atlases. Another commendable feature of the work is the attempt to represent the political geography of the periods known to us from the Egyptian and Assyrian monuments. We wish the letterpress had consisted merely of notes fully explaining the several maps. In order to put the text into the form of a continuous narrative, which it is not likely that anyone will care to read as such, Mr. Labberton has passed over in silence many points with regard to which the maps certainly need comment. The book contains twenty-nine useful genealogical tables, and a table of chronology. We have observed a considerable number of misprints, some of which (such as “Dyrnaint” for *Dynaint* or *Dynaunt*) are repeated in the index. On the whole, although the work might be materially improved by a little revision from competent students of particular periods, it will for most purposes supply the place of more expensive historical atlases, and has some special merits of its own.

THE pages of Mr. James W. Gerard’s exhaustive dissertations on the *Peace of Utrecht* (G. P. Putnam’s Sons) are worthy of a popularity which we are afraid will not be bestowed upon them. His work contains an admirable record of the events which led up to the great European contest of the early years of the last century, and an excellent narrative of the progress of the war itself. It may, perhaps, be objected that the preamble is of somewhat undue length; but it is obviously Mr. Gerard’s characteristic to prosecute thoroughly the task which he has set himself to accomplish. His views as to the peace itself are those which have been adopted by the generality of historical students. He points out that it left France checked and humiliated, while England “came out of the contest strong and influential.” The *raison d’être* of the war had passed away; and although England might have secured (had her interests been entrusted to diplomats more inimical to the great nation separated from her by only “the silver streak”) some advantages which her ministers neglected to acquire, she obtained a recognition by her most powerful enemy of the succession which she had destined for her throne, and gained for her allies possessions which strengthened their position against the attacks of a foreign invader. In truth, it was rather the manner in which the negotiations of the treaty were carried through than the nature of its provisions, with one exception, that wounded the susceptibilities of contemporary Englishmen, and have provoked the hostile criticism of students in succeeding ages. Mr. Gerard’s conclusions are expressed in a style not usually adopted by historians on this side of the Atlantic; the paragraphs are unduly short and scrappy; but the generality of the readers who will follow him in his inquiries and results will not allow such an objection to prejudice them against their study of his views. We do not understand how Sacheverell could be said, as on p. 274, to have received a fat “Westminster” living.

*Mazarin*. By Gustave Masson. (S.P.C.K.) So little has been written in English on Mazarin and the period of French history which he represents that this book is to be welcomed, though its contents scarcely show that the writer has made much use of the

authorities of which he gives so imposing an enumeration, M. Masson frequently falls into the use of foreign idioms; but his style is, on the whole, pleasant and lucid. The statistical and chronological tables are fuller than are often met with in a book of so small size, and useful lists are given of those who held high office in the state, the army, and the Church during the period of Mazarin's administration.

*The Bishops in the Tower: a Record of Stirring Events affecting the Church and Nonconformists from the Restoration to the Revolution.* By Herbert Mortimer Luckock. (Rivingtons.) We do not think that there was any need for a book of this kind being written. It is not inaccurate. Of course, as we had reason to expect from the examining chaplain to a bishop, events are dealt with from the point of view of the Church of England. It is but just to add that Roman Catholics and Nonconformists receive fair treatment. Original research seems, however, to be wanting; and any book which tells us the old tale over again without adding to our knowledge is, from our point of view, well nigh useless. That the several chapters of which the book is composed might be useful as popular lectures we do not doubt, but that which is very serviceable to an audience containing many people whose knowledge of history does not begin earlier than the French Revolution may be practically useless in a printed form. Dr. Luckock answers Macaulay's rash assertions as to the education and status of the clergy in a satisfactory manner, but then no one now is misled by the great historian's rash statements. By far the best part of the book is that in which he touches on the character and aims of the Non-jurors. The history of that devout body has yet to be written. We have no hesitation in saying that the example of self-denial and self-sacrifice which they showed has had a permanent effect on the English character, and done all of us far more good than certain noisy movements which followed, the praise of which is on the lips of all men who do not see that fanaticism, when it has got no new thing to teach, is, in the long run, an almost unmixed evil.

*The Making of New England, 1580-1643.* By Samuel Adams Drake. (Fisher Unwin.) In spite of some absurd affectation in the style (the first chapter is headed "The Mystic Coast of Codfish") this is a very interesting book. It is primarily intended for use in American schools; but many readers in this country will be glad to possess a brief and spirited account of the origin and early history of the several New England colonies. The volume contains about 150 woodcuts, most of which have the merit of being really illustrative of the text.

*History of the Latin and Teutonic Nations from 1494 to 1514.* By Leopold von Ranke. Translated from the German by Philip A. Ashworth. (Bell.) This work, although first published in 1824, and wanting in some of the qualities for which the great historian's later writings are distinguished, well deserved to be translated into English. But we are sorry to say that the translation is anything but satisfactory. By way of excuse for its shortcomings in literary style, Mr. Ashworth pleads that the author strictly enjoined upon him to adhere literally to the text. But we do not think Ranke can have meant that literalness of rendering was to be preserved at the sacrifice of intelligibility; and this is what the translator has done. We have often had to turn to the original to discover what the English is intended to mean; indeed, except in the strictly narrative portions of the work, it is scarcely ever possible for a reader of the translation to follow the course of the author's thought through a whole page. What is still worse, the meaning of the original has not seldom

been entirely misrepresented. The most flagrant instance which we have noticed is the following: Ranke says that about the year 530 the Teutonic nations were masters of all the lands from Halogaland "to that Baetica which has received its name from the Vandals." The English version makes him say that they were in possession of "all the high country from Heligoland to that Baetica from which the Vandals take their name." A person who attempts to translate a book so full of recondite allusions as this early work of Ranke ought not to be ignorant of such matters as the meaning of Halogaland and the received etymology of Andalusia; but even if this ignorance be deemed pardonable, it is not easy to excuse the dullness which has allowed Mr. Ashworth to write such a sentence as that above quoted without perceiving that it was absolute nonsense. Equally inexcusable is the ignorance of German, or the extreme carelessness, which alone can account for this strange misrendering.

*Great Historic Events.* Selected from Chambers's Miscellany. (Chambers.) The words "selected from Chambers's Miscellany" have an encouraging sound to those who can remember the admirable papers which used to appear in that series some thirty years ago. But this volume is disappointing. The article on "France, its Revolutions and its Misfortunes" might have been written by the late eminent Mr. Podsnap. Its style and spirit may be fairly represented by the following quotation:

"They [the French] have ever boasted of being at the head of 'civilisation,' but with all their acknowledged advancement in literature and science, they have at every stage in their political career demonstrated a singular and absolutely pitiable want of commonsense. How these peculiarities were displayed in their revolutionary tumults will, in the present brief narrative, be painfully conspicuous."

The other papers ("The British Conquest of India," "The Indian Mutiny," "The Crusades," "The Conquest of Mexico," "The Russian Campaign") are useful summaries of the facts, but have no remarkable literary merit. The volume is without date; but the articles on French and Indian history contain references to events which happened in 1886.

*Caesar in Kent: the Landing of Julius Caesar and his Battles with the Ancient Britons, with some Account of early British Trade and Enterprise.* By the Rev. Francis T. Vine. (Simpkin.) Mr. Vine endeavours to show that Deal was the place of Caesar's landing in Britain. His arguments are not new; but they derive some additional weight from his intimate knowledge of the locality. He also tries to establish the interesting if rather venturesome conclusion that traces of Caesar's camp still exist in the earthworks on Barham Downs. So far we have no fault to find. Unfortunately Mr. Vine has undertaken to illustrate the history of Caesar's British campaign, and the early history of Europe generally, by the light of Welsh tradition and local etymology. His notions of historical criticism and of philology are those of a hundred years ago. He tells us that the Gaulish Brennus was probably a Briton, his name being identical with the Welsh brenhin (king). The Cimbri, of course, are made out to be "Kymry," and so are the Ambrones and the Umbrians. Of the Ligurians the author says:

"The origin of this people is involved in some obscurity. [We should rather think it was.] They are supposed by some to be the same people as the Llogrians [sic], called by the Greeks Ligyes and Ligystini. . . . It is possible that they were of Kymric origin."

Caesar's account of his invasion is mixed up with the Welsh stories of "Avarwy or Andro-

geus," who is identified with Mandubratius. We need say no more of this well-intentioned little book, except that it is very nicely printed.

WE have received Parts I.-VI. of a new edition, by Mr. James Croston, of the late Edward Baines's *History of the County Palatine and Duchy of Lancaster*. (John Heywood.) The book in its original form was a work of unusual merit, and the subsequent edition by Mr. Harland contained many valuable additions. It is, however, a matter of course that the earlier portion of the history requires to be almost rewritten in order to bring it into accord with the present state of knowledge on the subject. The corrections which Mr. Croston has made, at least in Part I., are far from being adequate, and some of his additions (which, by the way, ought to have been distinguished, by brackets or otherwise, from the original text) are of questionable value. It will not, for instance, do anyone much good to know that "Dr. Henry was of opinion that the Brigantes were descended from the ancient Phrygians"; and to say that their name "doubtless originally meant the dwellers in the hill country" is to be imprudently positive, for some of the best Celtic scholars are of a different opinion. There is an amusing naïveté, too, in the remark that "Mr. Fiske, of the Harvard University, in his *Myths and Mythmakers*, goes so far even as to affirm his belief that the story of Hengist and Horsa is unworthy of credit." (Audacious Mr. Fiske!) Mr. Croston has very properly expunged from the text the itineraries of the pseudo Richard of Cirencester; but his own statements about Roman Britain contain some things which rest on no more respectable authority. In Part II. Mr. Croston tells us that Ranulf de Gernons took his name from Vernon in Normandy, "the letters G and V in the beginning of words being indifferently used"; and, in Part III., a blundered form, *Tewerchbuy*, quoted from a MS., is explained in brackets as "Tewkesbury," though the context clearly shows that it means Tenchbury. However, the new edition will at any rate be preferable to the preceding one; and the early period of the history is so beset with difficulties that it would be unfair to make the opening chapters a test of the editor's competence.

#### NOTES AND NEWS.

WE understand that the Rev. W. W. Tulloch is preparing for publication, through Messrs. Nicoll & Co., a Life of the Queen for Boys and Girls all over the World, which Her Majesty has honoured with her personal revision. When it appears, it will be seen that many of the anecdotes which have found their way into some of the recently issued lives of Her Majesty are without foundation in fact.

MESSRS. MACMILLAN & CO. will publish shortly a new book by Sir John Lubbock, entitled *The Pleasures of Life*.

MESSRS. CHATTO & WINDUS have in preparation a library edition of the novels of Walter Besant and James Rice, to appear in monthly volumes. The first will be *Ready-Money Mortiboy*, which will have an etched portrait of James Rice, and a preface by Mr. Besant telling the story of their literary partnership.

THE collection of stories by the late Philip Bourke Marston, to be published shortly by Mr. Walter Scott, will be entitled *For a Song's Sake*. It has been edited by the author's friend, Mr. William Sharp, who has also prefixed a short memoir.

THE third volume of Mr. T. F. Rowbotham's *History of Music* will be published by Messrs. Trübner in the course of the next two or three

weeks. It is subdivided into two books, Book III. dealing with the decline of paganism and the dark ages, under which is comprised the growth of the Gregorian system to the time of Charlemagne; while Book IV. treats of the middle ages, the Arabs, and the troubadours.

THE June volume in the series of "Camelot Classics" will be Walt Whitman's *Specimen Days*, published by arrangement with the author, with a special preface addressed to the British public. Walt Whitman, we may add, delivered a public lecture on "Abraham Lincoln," at New York, on April 14, the twenty-second anniversary of Lincoln's assassination. Among those present were Mr. J. R. Lowell, Prof. C. E. Norton, Prof. J. A. Garrison, Mr. E. C. Stedman, and Mrs. Frances Hodgson Burnett. The net proceeds of the lecture amounted to about 600 dollars (£120).

MESSRS. CHAPMAN & HALL will publish this month a History of Vagrants and Vagrancy and Beggar and Begging, by C. J. Ribton-Turner, with numerous illustrations.

THE *New Religio Medici* is the title of a volume of essays on the relation of religion to the healing art, by Dr. Frederick Robinson, which is announced for early publication by Mr. Elliot Stock.

AMONG the new novels announced by Messrs. Chatto & Windus are *Red Spider*, by the author of "Mehalah"; *Old Blazer's Hero*, by Mr. D. Christie Murray; and *Disappeared*, by Sarah Tytler.

THE next volume in the series of "Great Writers" will be *Darwin*, by Mr. G. T. Bettany.

MESSRS. T. and T. CLARK announce for immediate publication a translation, by the Rev. W. Hastie, of Puchta's *Outline of Jurisprudence*: an Introduction to the Scientific Study of Law. They will also publish during this month the second (and final) volume of Prof. Godet's *Commentary on I. Corinthians*; the second volume of *Ebrard's Apologetics*; *The Scripture Doctrine of the Church* (Cunningham Lectures), by the Rev. D. D. Bannerman; and a second edition, revised and enlarged, of Dr. Thomas Hamilton's *History of the Irish Presbyterian Church*.

PROF. MAHAFFY'S *Alexander's Empire*, in the series called "The Story of the Nations," has now reached a second edition.

IN connexion with the Anglo-Jewish historical exhibition at the Albert Hall, a series of papers will be read on Thursdays, at 8.30 p.m. Among those arranged for we may mention "The Persecution of the Jews," by Mr. Walter Rye; "The Exchequer of the Jews of England in the Middle Ages," by Dr. C. Gross; "Jewish Sources of the Arthur Legend," by the Rev. Dr. Gaster; and "Rise and Development of Synagogue Music," by the Rev. Francis L. Cohen.

THE New Shakspere Society will give its fifth musical entertainment in the botany theatre of University College, London, on Friday next, May 13, at 8 p.m. A selection of Shakspere madrigals, glees, and songs, in chronological order, will be sung under the direction of Mr. James Greenhill.

THE Lord Mayor of London, sometime a member of the school, has arranged to be present at the opening of the new buildings of Sir Andrew Judde's School, Tonbridge, on May 24.

#### UNIVERSITY JOTTINGS.

THE statute for founding a final school in modern European languages at Oxford came before congregation on Tuesday last. The preamble was carried, on a division, by 82 votes to 24.

THE statute for permitting (subject to regulations) the loan of books and MSS. from Bodley's library will be discussed in congregation on Tuesday next, May 10. Meanwhile, Prof. Chandler has issued (Oxford: Blackwell) a second pamphlet on the subject, strenuously opposing such loans under any circumstances, to which Prof. Sanday has replied in the *Oxford Magazine* for May 4, expressing his satisfaction with the safeguards in the proposed statute.

MR. E. GOSSE, Clark lecturer at Trinity College, will give a course of four lectures this term at Cambridge upon "De Quincey."

SIR JOHN LUBBOCK will deliver a lecture upon "Savages" to the Junior Scientific Club at Oxford on Saturday next, May 14.

THE Latin speech of the late senior proctor, Mr. H. P. Richards, is printed at full in the *Oxford Magazine* for April 27. We extract the following passage as of more than academical interest:

"Encaenii civem magnum, Joannem Bright, hominem honeste popularem et nullo artificio eloquentem, principem nisi fallor hujus memoriae oratorum, eundemque in temporibus reipublicae plus fere quam alios videntem, qui praeclera beneficia et saepe alias in civitatem contulit et cum maxime confert, cum aliquorum audaciae, aliquorum ignaviae et timiditati jam senex pro virili adversatur, hunc virum serius omnino quam opportebat sed frequentissimo theatro plaudentibus qui aderant cunctis gradu honoris causa donavimus. Idem honos habitus est alteri seni propemodum nostro, nostra certe lingua utenti et nostris hominibus non secus ac suis noto, Olivero Wendell Holmes, qui nulla contentione dicidisset sermone lepidi legentium animos oblectat, acceptissimus mensae matutinae arbiter."

THE library of the historian Ranke has been purchased, on behalf of a benefactor who at present remains anonymous, for the University of Syracuse, New York. Including pamphlets, it is said to contain nearly 80,000 numbers. It will be remembered that Bluntschli's books were similarly acquired for Johns Hopkins University, Baltimore. We may also mention another anonymous gift of 25,000 dollars (£5,000) to Yale College, for the furtherance of the study of commercial law, which is to be called after the name of Mr. Phelps, now United States minister in England, and formerly professor of law at Yale.

HAMILTON COLLEGE, Clinton, Oneida Co., N.Y., will shortly celebrate its seventy-fifth Commencement Festival. It is worthy of note that the only two graduates of Hamilton College who have received degrees from Great Britain are the late Dr. Edward Robinson, the distinguished pioneer of American exploration in Palestine; and the Rev. Dr. Winslow, the active promoter of Egyptological research, and American Vice-President of the Egypt Exploration Fund. Prof. Schaff, who, with Dr. Winslow, lately received the honorary degree of LL.D. from the University of St. Andrews, is a professor in the Union Theological Seminary, where Dr. Edward Robinson also occupied a chair.

PROF. L. DICKERMAN will take a class for the ancient Egyptian language and study of hieroglyphs at Chautauqua College, New York, during the summer session of 1887. Prof. Dickerman will also deliver a series of tour lectures to the students of Chautauqua on "The Life, Work, Art, Architecture, and Religion of the Egyptians."

#### INDIAN JOTTINGS.

WE are glad to hear that Prof. Darmesteter's appeal to the wealthy Parsis of Bombay to

establish a fund for the publication of their MS. literature—quoted in the ACADEMY of April 2—has been so far successful that 5,000 rupees (say £400) was subscribed on the day of celebration of the Queen's Jubilee. Prof. Darmesteter himself, who went to India chiefly with the object of studying the early relations between India and Persia, yielded to the attractions of the Afghan language and literature, about which so little is known. He has gathered a goodly collection of popular songs in Pushtu—the only indigenous literature of the Afghans, for their written books are all borrowed—which he intends to publish, with a translation, notes, and vocabulary. M. Darmesteter, we may add, is now contributing to the *Débats* a series of articles on the more popular aspects of his Indian tour.

MR. A. REA, assistant in the archaeological survey department, has discovered at Mahabalipur, or Seven Pagodas—some thirty miles south of Madras, on the Coromandel coast—a hitherto unnoticed cave temple, in addition to those already known to exist there. A novel feature is that it has in front a double-moulded detached basement, with sockets for wooden posts. Mr. Rea has also found a short Pallava inscription, which may be of importance, for none of the other inscriptions at Mahabalipur supply any clue to their date.

SIR W. W. HUNTER, who is now on leave from India, and staying with his family at Weimar, contributed to the current number of the *Nineteenth Century* an article entitled "The Ruin of Aurangzeb; or the History of a Reaction." While it is evidently intended to imply a political lesson, we would draw attention to it here as affording a refutation of the common statement that the native history of India cannot be made interesting to English readers.

BABU LOKE NATH GHOSE, who is perhaps best known for a somewhat ambitious work in two volumes on the native aristocracy of India, has sent us a handsomely printed quarto pamphlet entitled *The Victoria Jubilee Upásana* (Calcutta: Bose), containing fourteen prayers in Sanskrit and English to various members of the Hindu pantheon, together with the Sanskrit version of "God save the Queen," by Prof. Max Müller. It forms a very interesting memorial of an historic event.

THE proprietors of the *British Trade Journal* have published a Hindustani edition of their paper, very handsomely printed, with illustrations, by Messrs. Gilbert & Rivingtons. This is the first attempt to make the Indian public acquainted, in a native language, and in an illustrated periodical, with the work being done in our manufactories at home. The language chosen is that commonly used by native bankers and traders throughout a large and important portion of the British Empire; and this very interesting undertaking will enable merchants in all the great cities of Upper India to learn, both by description and by pictures, what kind of things the British manufacturers are making, and at what price. It is intended at present to circulate the journal, the *Mirror of English Merchandise*—gratuitously in India, and the Government have very wisely determined to aid the enterprising proprietors in their efforts to make it reach the right kind of people there. A leading feature of the new journal is the illustrated advertisements; but the journal itself consists of descriptive articles on British industries and trade centres written in a manner to attract the attention and interest of native traders, and evidently by someone specially skilled in the knowledge of what they would be likely to want. So unique a periodical deserves a word of welcome,

**ORIGINAL VERSE.**  
ON THE MOUNTAINS.

TIME flies in busy vales below,  
But here above he drops his wings,  
He climbs with footstep calm and slow,  
Or pauses while the gay lark sings.  
  
Time snatches from us, so it seems,  
In busy towns each happy hour;  
But here above he gives sweet dreams,  
Through cloudless days in some still bower.  
  
Time carries us to Death's dark gate  
With hurried flight, in vales below;  
But here above he seems to wait,  
And only bids us higher go.  
  
For on the mountain slopes we learn  
One lesson from our teacher, Time:  
'Tis we who give him wings to earn  
What they alone can reach who climb.

B. L. TOLLEMACHE.

**MAGAZINES AND REVIEWS.**

THE April (quarterly) number of the *Reliquary*—the second under the new editorship—contains, besides the “Notes” and the reviews of books, twelve articles, all of which are good. The papers on “The Flabellum,” “The Norman Doorways in Yorkshire,” “Church Plate in Rutland,” and “Some Brasses illustrating Civilian and Female Costume,” are accompanied by illustrations, and show sound knowledge of their subjects. Mr. Palmer continues his valuable account of “The Friar Preachers of Ipswich”; and Mr. Newton Mant writes vigorously and sensibly on “Restoration and Reparation.” The other articles are an extract from a Yorkshireman’s journal describing a ramble in London in 1750; a note on the meaning of “Murro,” by Miss E. Taylor; “Recent Roman Discoveries in Britain,” by Mr. W. Thompson Watkin; “Gleanings from Close Rolls of Henry III.,” and “The Discovery of Skeletons at Overton Hall,” by the Rev. C. Kerry, who considers the skeletons to be those of Roman lead-miners. We have no fault to find with the number, except that misprints are too frequent, and that the editor travels too far afield in his reviews of books. The appropriateness of inserting a notice of the *Life of Rossini* in an antiquarian publication will perhaps be most readily acknowledged by the Italian philosopher’s least favourable critics.

**THE HISTORY OF THE INVENTION OF PRINTING.**

II.

OF the 1,100 pages of the book\* the author has taken more than 650 to demonstrate, for the fourth time, how dreadfully wrong former authors have been with respect to the date of the invention, the *inventor*, and the *types* used by the early printers. And, after having occasionally assured us that he (Dr. Van der Linde) has by this time mastered the subject, and now fully understands it, he is good enough to tell us that “in 1450” Gutenberg began to invent printing with movable types, and that the Germans should prepare for a grand celebration of the event in 1950.

As regards Dr. Van der Linde’s assurances that he has mastered the subject, I very much doubt whether any one will believe him. At least, to me it appears that he has no more mastered the subject at present than he had in 1870. Let us take as a typical instance his interpretation of Junius’s famous account of the

Haarlem invention. He himself says, on p. 88 (note 1, line 7) of his *Haarlem Legend*, that he has examined that account a hundred times, which, I think, ought to be sufficient to master a few lines of very clear Latin. Well, Junius relates that Lourens Janszoon Coster “coepit faginos cortices principio in literarum typos conformare, quibus inversa ratione sigillatim chartae impressis versiculum unum atque alterum animi gratia ducebant.”

In 1870 (*Haarlem Legend*, p. 61) Dr. Van der Linde translated this passage thus:—“He began to cut letters in the bark of a beech, and printed these letters reversed (*sigillatim*) on paper, and thus made out of amusement, some lines.” It is clear that he took *sigillatim* to mean *reversed*; moreover, he assures us, on p. 79, that “the *sigillatim* indicates only inverted printing,” and once more on p. 110: “Coster printed his letters reversed (*sigillatim*) on paper.” How he would explain “*inversa ratione*” he does not say. In 1878, Dr Van der Linde had read a few more books, and made some progress in interpretation; he, therefore, treats us (on p. 357 of his *Gutenberg*) to a note on the word *sigillatim*, giving us to understand that it was derived from *sigillum*, and that Junius, by using this word, had been influenced in his narrative by the *annulus* of Bergellanus’s account. “Therefore,” says Dr. Van der Linde, “either reversed like a seal, or *singulatim*, singly, as is argued by the Costerians. Bark of a tree, however, does not admit such an explanation of separate letters.” He returns once more to the word *sigillatim* in his new book; and, having now mastered the whole subject, he hesitates no longer, but tells us: “*Sigillatim*, like a seal, not as the later Costerians wish that Junius might have written, *singulatim*, one by one . . . To form separate letters from the bark of a tree is hardly practicable”; and he then quotes several lines of learned, but wholly irrelevant, matter, which we need not repeat here, but which induces Dr. Van der Linde to represent Junius as saying that L. J. Coster cut (not separate letters) but whole lines (*versiculum unum atque alterum*) of text from the bark of a tree. This nonsense deserves no refutation; anyone that knows even a little Latin will perceive that it is entirely against Junius’s account. And, as regards *sigillatim*, whatever Dr. Van der Linde may like to say, his inexperience of Latin and of the peculiarities of Latin spelling has led him astray; the word stands for *sigillatim*, one by one, singly, separately. In Junius’s time and long before him, this spelling without the *n* was customary (cf. the dictionaries of Forcellini, Du Cange, Lewis & Short, &c.). It is, moreover, plain from Junius’s account that he could only mean *sigillatim*, one by one, singly, separately; for he is clearly speaking of the element of movability in the new invention (“*typis inversa ratione sigillatim, one by one, chartae impressis versiculum unum atque alterum . . . ducebant*”) and *sigillatim* (by way of a seal) would be an absurdity by the side of “*inversa ratione*.” Now, as Dr. Van der Linde tells us in one place that he has examined Junius’s account a hundred times, and in another place tells us that the passage, in which the word *sigillatim* occurs, is a decisive one, we can realise how trustworthy his whole book must be if, with respect to such an account and such a passage, he remains in the dark for more than eighteen years. Such a state of things must be expected from an author who loves to fill his books with Latin quotations, and yet appears to understand that language so little that even in his present book, after he has been at the subject for twenty years, there is, I believe, not one Latin quotation without some grievous error, not even those which consist of two or three words only. But I need not say that such a state of things is rather

fatal to an author who pretends to treat the history of the invention from an *exegetical* and historical point of view.

To Dr. Van der Linde’s failure in this direction we may add his failure whenever he attempts to describe the productions of the early presses bibliographically. I will only call attention to two such attempts found together on two pages. On p. 919, speaking of the *Vocabularius Ex quo*, printed at Eltville in 1472, he says, “Another novelty concerns the arrangement of the form; the *Vocabularius* of 1472 is no longer printed in quires of 10, but alternately in quires of 8 and 12 (therefore of 2 x 4 and 3 x 4) leaves.” Indeed, this mode of printing is not only a novelty, but it stands altogether alone in the annals of printing. However, we need not trouble ourselves much about it, for it arises merely from Dr. Van der Linde’s inexperience in bibliography. The first quire (a) of the book consists of 12 leaves; the next twelve quires (b to n) consist each of 10 leaves; o and p of 8 leaves each; q of 10, and z of 8 leaves, making together 166 leaves. Dr. Van der Linde has evidently missed some leaf when he started on his collation; for when a book is divided into quires of 10 leaves, such an inattention unavoidably leads to an apparent division of alternate quires of 12 and 8 leaves. Another instance of Dr. Van der Linde’s failure as a bibliographer is found on the same p. 919, where he says that the fourth edition of the *Vocabularius Ex quo* is dated “December 19, 1477.” When I read this statement I knew only of an edition finished on the day of St. Thomas the Apostle—that is to say, December 21, 1477. I therefore turned, with some curiosity, to the next page (920) to see whether Dr. Van der Linde would give further details. Yes, he prints the colophon and the lines in which the date occurs in this way: “Sub anno Mccccxvii. ipso die sancti Thome Apostoli quod fuit Sabbato die xxix. mensis Decembris.” Now if that were correct, Dr. Van der Linde ought to have said (on p. 919) that the book was dated 29 (not 19) December, 1477; and he should also have remarked that the colophon was wrong in placing the day of Thomas the Apostle on December 29, as it falls on December 21. But would anyone believe it that “xxix.” is not in the colophon at all, and ought not to be there, and has simply been stuck in by Dr. Van der Linde himself? The printer says that the book “was completed in 1477 on the day of St. Thomas the Apostle [therefore December 21], which was a Sabbath day of the month of December.” It is easy to explain how Dr. Van der Linde came to stick this wrong “xxix.” into his text. In 1878 he was still unacquainted with the mediaeval manner of naming and describing dates, as is clear from all the dates in his *Gutenberg* being wrong. Since then he has been taking lessons on this point, and in his present book he talks very learnedly on the subject. But we know by this time that it takes Dr. Van der Linde a good many more years than eight to master any subject, and so we see him in 1886 mistake the day (xxixth December) of Thomas of Canterbury for that of Thomas the Apostle, and, by a further mistake, insert that day into his quotation from the colophon, forgetting, in the meantime, that on the previous page he had spoken of the day as December 19.

I am only able to give these two illustrations of Dr. Van der Linde’s failure in bibliography, as, in his whole book, he has made no more than these two attempts at bibliographical descriptions. Everyone will probably come to the conclusion that this abstention on his part is rather fortunate. I am not the only person who finds fault with Dr. Van der Linde’s work. Mr. W. H. James Weale, in his *Descriptive Catalogue of Rare and Printed Books*, speaking (on p. 30) of Dr. Van der Linde’s *Essay on the*

\* *Geschichte der Erfindung der Buchdruckkunst.* Von Antonius Van der Linde. 3 Bde. 4°. (Berlin : Asher.)

*Menz Psalter of 1457*, which he published at Wiesbaden in 1884, says that it is

"apparently written from notes, and not revised in presence of the *Psalter*, and abounds with mistakes. Moreover, he has . . . entirely failed to recognise the true character of Fust and Schöffer's work. He calls this *Psalter* the *editio princeps* of the *Menz Breviary*, [whereas it is only one of the four parts of the *Breviary*.]"

Mr. Weale goes on to show how Dr. Van der Linde has misunderstood the whole nature of the *Psalter*, and has deduced the most erroneous inferences from it. In short, Dr. Van der Linde appears to have misunderstood the *Psalter* as completely as the Coster and Gutenberg questions.

Here, then, we have a not overdrawn picture of the *linguistic*, *eexegetical*, and *bibliographical* failures of an author who imagines, and loudly proclaims, that he has settled once for all an intricate international dispute, for the understanding of which a sound linguistic and bibliographical knowledge is indispensable. The way in which Dr. Van der Linde looks upon his connexion with the controversy regarding the invention of printing is best shown by the place which his own portrait occupies in the new book, just opposite the chapter where he records the downfall of Coster, thereby indicating, I suppose, that on the ruins of Lourens Janszoon Coster he fondly imagines that he has built up his own fame. We cannot doubt but that the Germans, who are perfectly able to distinguish between science and self-laudation, will soon come to realise the nature of Dr. Van der Linde's work.

J. H. HESSELS.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

BARTHÉLEMY-SAINT-HILAIRE, J. *L'Inde anglaise: son état actuel, son avenir*. Paris: Didier. 7 fr. 50 c.  
FRANQUEVILLE, le Comte de. *Le gouvernement et le parlement britanniques*. T. 1, 2. Paris: Rothschild. 24 fr. (complete).  
HÜLSE, F. *Sagen der Stadt Magdeburg*. Magdeburg: Rathke. 8 M.  
JOUVENET d'un Mandarin: lettres de Chine et documents diplomatiques inédits. Paris: Plon. 3 fr. 50 c.  
KOETTSCHAU, C. *Der nächste deutsch-französische Krieg. Eine militärisch-polit. Studie*. 2. Thl. Strassburg: Schultz. 3 M. 60 Pf.  
KRAUSS, F. S. *Sreca. Glück u. Schicksal im Volksgläubn der Südslaven*. Wien: Hölder. 4 M.  
LABES, R. J. E. *Die bleibende Bedeutung der Brüder Grimm f. die Bildung der deutschen Jugend, an den Märchen, Sagen, der Heldenage u. Mythologie dargelebt*. Rostock: Werther. 1 M. 20 Pf.  
LARRIEN, l'abbé. *La grande muraille de Chine. Où il est prouvé qu'elle n'a jamais existé*. Paris: Leroux. 1 fr. 50 c.  
MUSSAFIA, A. *Studien zu den mittelalterlichen Marienlegenden*. I. Wien: Gerold's Sohn. 1 M. 80 Pf.  
ORTOLI, F. *Les Vosges de l'île de Corse*. Paris: Leroux. 5 fr.  
ROCHEFORT, Henri. *La Mal'aria*. Paris: Lib. Moderne. 3 fr. 50 c.  
THIRERY, E. *La Comédie-Française pendant les deux sièges (1870-1871)*. Paris: Tresse. 6 fr.  
WAGNER, A. *Finanzwissenschaft*. 3. Thl. Specielle Steuerlehre. 2. Hft. Die Besteuerung d. 19. Jahrh. Einleitung. Britische Besteuerung. Leipzig: Winter. 3 M.

##### HISTORY, ETC.

BIBESCO, le Prince C. *Au Mexique 1862: combats et retraites des six mille*. Paris: Plon. 20 fr.  
CODEX diplomaticus Silesiae. 12. Bd. Schlesiens Münzgeschichte im Mittelalter. 1. Thl. Urkunden u. Munztafeln. Hrsg. v. F Friedensburg. Breslau: Max. 4 M.  
DREWS, P. *Wilibald Pirkheimer's Stellung zur Reformation*. Leipzig: Grunow. 2 M. 50 Pf.  
ENGELMANN, Th. *Die custodiae praestatio nach römischen Recht*. Nürnberg: Beck. 3 M.  
ROSENTHAL, E. *Die Behördenorganisation Kaiser Ferdinands I., das Vorbild der Verwaltungsorganisation in den deutschen Territorien*. Wien: Gerold's Sohn. 4 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

CLAUS, C. *Die Platysceliden*. Wien: Hölder. 32 M.  
EDMANN, G. A. *Geschichte der Entwicklung u. Methodik der biologischen Naturwissenschaften*. Kassel: Fischer. 3 M. 60 Pf.  
KOBEL, W. *Iconographie der schalentragenden europäischen Meeressconchylien*. 6. Hft. Kassel: Fischer. 6 M.

KORSCHELT, E. *Zur Bildung der Eihüllen, der Mikropylen u. Chorionanhänge bei den Insekten*. Leipzig: Engelmann. 9 M.

##### PHILOLOGY.

DEBLITSCH, F. *Assyrisches Wörterbuch zur gesamten bisher veröffentlichten Keilschriftliteratur. Unter Berücksichtung zahlreicher unveröffentlichter Texte*. 1. Litg. Leipzig: Hinrichs. 31 M. 50 Pf.  
GOMPEZ, Th. *Zu Heraklit's Lehre u. den Überresten seines Werkes*. Wien: Gerold's Sohn. 1 M.  
KOCH, J. *Quæstiōne de proverbis apud Aeschylum, Sophoclem, Euripidem caput I. Königsberg: Gräfe & Unzer*. 1 M. 50 Pf.  
REINHOLD, L. *Die 'Afar-Sprache*. II. Wien: Gerold's Sohn. 2 M.  
VAN HERWERDEN, H. *Lucubrationes Sophocleae*. Utrecht: Beijers. 1 fl.

##### CORRESPONDENCE.

##### ONE OF THE SOURCES OF THE "HISTORIA BRITONUM."

London: April 10, 1887.

Nennius, Mark the Anchorite, Gildas, or whoever compiled the *Historia Britonum*, states in his preface that he had collected his materials from the traditions of his elders, from the monuments of the ancient inhabitants of Britain, from the *Chronicles of Isidore, Jerome, Prosper, and Eusebius, necnon et de historiis Scottorum Saxonumque*. Whoever will compare the quotations given in the following parallel columns will, I think, admit that the *Book of Armagh* may be identified as one, or as a transcript of one, of these *historiae Scottorum*. It may be necessary to state that the *Book of Armagh* (now in the library of Trinity College, Dublin) was compiled in A.D. 807 from earlier MSS., and that the oldest codex of the *Historia Britonum* (a MS. in the Vatican) was written A.D. 945.

##### The Book of Armagh.

##### Historia Britonum.

(Fo. 2, a. 1.)

(Harl. 3859, fo. 185 b.)

Sed prohibuit illum [Deus] quia nemo potest accipere quicquam de terra nisi datum ei fuerit de caelo.

Sed prohibuit illum Deus per quadam tempestates, quia nemo potest accipere quicquam de terra nisi de celo datum fuerit.

(Fo. 2, a. 2.)

(Fo. 186 a.)

Tum acceptis benedictionibus perfectis [que] omnibus secundum morem . . . uenerabilis uiator paratam nauim in nomine sanctae Trinitatis ascendit et peruenit Britannias; et omissis omnibus ambulandis anfractibus . . . cum omni uelocitate flatuque prospero mare nostrum contendit.

(Tunc acceptis benedictionibus perfectisque omnibus, in nomine sancte Trinitatis, param ascendit nauim, et peruenit ad Britanniam et predicavit ibi non multis diebus; et amissis [sic] omnibus ambulandis anfractibus, summa uelocitate flatuque prospero mare Hibernicum cum naui descendit.

(Fo. 2, b. 2.)

(Fo. 186 a.)

Consummatum igitur nauigio sancto perfectoque, honorata (sic) nauis sancti cum transmarinis mirabilibus thesauris perrexit ad Hiberniam et baptizauit eos.

Honorata uero nauis cum transmarinis mirabilibus et spiritalibus thesauris perrexit ad Hiberniam et baptizauit eos.

(Fo. 15, b. 1.)

(Fo. 186, b.)

Hac sunt tres petitiones Patricii ut nobis traditae sunt Hibernensis rogans,

Prima petitio eius est, ut dicunt Scotti, id est,

I. ut suscipiat unusquisque nostrum poenitentiam agens, licet in extremo uitiae suae, iudicii die, ut non claudatur in inferno. haec est prima.

ut suscipiat unusquisque penitentiam licet in extremo uitiae suae statu.

II. secunda, ne barbarae gentes dominantur nobis in sempiternum.

secunda, ut ne a barbaris consumantur in aeternum.

##### The Book of Armagh.

(Fo. 15, b. 1)—cont.

III. ut ne superuixerit aliquis nostrum, id est Hibernensis . . . uiu anno ante diem iudicii quia septem annis ante iudicium debebuntur equo. haec est tercia.

(Fo. 15, b. 2.)

In quatuor rebus similis fuit Moysi Patrio.

i. primo, anguelum de rubro audiuit.

ii. quadragiuta diebus et quadragiuta noctibus ieinuauit.

iii. quia annos centum uiginti peregit in uita praesenti.

iv. ubi sunt ossa eius nemo nouit.

##### Histria Britonum.

(Fo. 186, b.)—cont.

tercia, ut non superuixerit aliquis Hibernensis in aduentu iudicii, quia debebuntur pro honore Patrio septem annis ante iudicium.

(ff. 186b-187, a.)

Quatuor modis aequaliter Moyses et Patricius id est,

i. anguelo colloquente in rubro igneo.

ii. monte quadraginta diebus et quadraginta noctibus ieinuauit.

tercio modo, similes fuerunt estate centum uiginti annis.

quarto modo, sepulchrum illius nemo scit, sed in occulto humatus est, nemine sciente.

Perhaps the best result of the above comparison is that it enables us to correct Petrie's "quod unusquisque suscipiet poenitentiam creditum, licet in extremo uitiae suae statu"; Stevenson's "ut suscipiat unusquisque poenitentiam licet," &c.; and Gunn's "ut unusquisque plebis credibilis ad Dominum per illum poenitentiam peccatorum recipiat." The true reading seems to be: "ut suscipiat unusquisque creditum, poenitentiam agens, licet in extremo uitiae suae statu, iudicii die" (that every believer who performs penance, even in the last stage of his life, may be safeguarded on Doomsday), to which the *Book of Armagh* adds the clause, "ut [leg. et] non claudetur in inferno." For the meaning here ascribed to *suscipiat*, compare the *suscipimus* used in letters of safeguard granted by the French kings (Ducange, ed. Favre, vii. 681).

WHITLEY STOKES.

##### ETYMOLOGICAL NOTES.

London: April 23, 1887.

Οὐκ ἔστι τὸ ἔρως λόγος οὐτος. These words were obviously written expressly to be quoted by penitent etymologists; and I borrow them to introduce my confession that I am now convinced that there is no good reason for supposing "Shakspeare" to be anything but "what it seems." The improbability which I thought I saw in the obvious derivation disappears when "shake-spear" is regarded not as an individual nickname, but as a nickname belonging to a class. I still think that many of the analogies usually quoted are delusive. The local name Breakspear, for instance, occurs so early that its derivation from the family name is unlikely, and it is, therefore, more reasonable to regard it as the source of the latter. Halstaffe, again, is probably of local origin, like Hardstaff; and so is Crakyshield. But there is no getting over the analogy of the surname Wagstaff; and Wagstaff, Shakeshaft, Shakespeare, are probably derisive designations for some class of official staff-bearers.

With regard to the etymology of "shire," the comparison with the Old-High-German *scira*, which I had (I fear inexcusably) overlooked, of course disposes of my suggestion as to the possible Teutonic form of the word. Prof. Zupitza is probably right in considering *scir*, "shire," to be cognate with *scir*, "bright"; but many readers will wonder what possible connexion of sense can exist between the two words. The explanation seems to be that they are derived from the same root as Old-English *scima*, "brightness"; *scinan*, "to shine" (which Fick further connects with Latin *scio*

and Sanskrit *khyā*, “to tell”). As the meaning of the root seems to be “to see,” this etymology yields for “shire” the ultimate sense of “oversight,” *επορκονή*, which is clearly required by the various uses of the word in Old English. It were much to be desired that English writers would cease to repeat the untenable fancy that “shire” is equivalent to “share”; but the pious wish is not likely to be soon fulfilled.

In Mr. Mayhew’s letter of March 5 he gave a long list of words which are currently, but, as he believes erroneously, regarded as instances of “popular etymology.” In every case but one I agree with him. But I do not think that he is right in maintaining “ceiling” to be a simple derivative of the French *cield*. In South Yorkshire a “ceiling” means dialectically a piece of wainscot, and especially a wooden screen or partition in a room. It does not mean, among unsophisticated speakers of dialect, the top of a room. Moreover, even in the English Bible of 1611 the verb “to ciel” does not mean to cover the top of a room, but (at least in some instances) to cover the walls. In Ezek. xli. 16, we read of an apartment “cieled with wood round about, and from the ground up to the windows.” And, in 1 Kings vi. 15, “the walls of the cieling” is an expression not easy to account for on Mr. Mayhew’s theory. I may add that not one of the Hebrew words translated by “cieling” or “to ciel” contains necessarily any reference to the top of a room. They denote simply an overlaying or covering with boards. Now it seems to me highly improbable that the biblical and dialectal senses of “ceiling” are developed out of the sense “top of a room”; and the history of the word and of its cognates appears to favour a different explanation. A vocabulary of the fifteenth century (Wright-Wilcker, 726) has *celynge* as the rendering of *velamen* in a list of articles of bed-furniture. The *Promptorium* (1440) gives “Ceelyn wythe syllure, celo”; “Selyn wythe syllure, celo.” The word *syllure* is the same with *celour*, *selowyr* in the following glosses of the same period: “celatorium, a celour, or a coverlyt,” “supralectum, tectora [=tectura?], a selowyr.” The Latin *celatorium*, from which *celour* is derived (either through an unrecorded Old-French form, or by an analogical new formation in English), can only be an instrumental noun from *celare*, and must therefore have originally meant “a means of concealment, a screen.” The sense of “canopy,” exemplified in Ducange, seems to be due to the influence of *caelum*. The English *colour* seems to have had the double sense of “screen” (= “*celynge*, *velamen*) and “canopy” (*supralectum*), both of which (though of diverse origin) may be expressed by the word “covering.” The spelling *syllure* is probably influenced by *syll*, *cyl*, adopted from the French *cield* in the sense of “canopy.” On the whole the most likely supposition seems to be that the existence of the word *celour* in English suggested the verb *ceelyn* (to ciel), either as a mere “back-formation” or as an adaptation of Latin *celare*, French *celer*, with senses derived from that of the noun. The sense “to line a wall or roof with [carved?] woodwork” may be a pure development of the sense “to cover, screen”; that it has been influenced by *celare*, to carve, sculpture, is, I think, very doubtful. The modern sense of the verbal noun *ceiling* seems to be due to three combined causes: partly to an extension of the sense of “canopy”; partly to the fact that the top of a room frequently was *ceiled* or covered with ornamental woodwork; and partly to the influence of the French *cield*. What is curious is that in the Bible of 1611 the French influence is apparent in the spelling of the word (“cieling”), but not at all, so far as can be proved, in its meaning.

With regard to the derivation of “Oxford,” I may add to what has been so well said by Mr. Stevenson the remark that the obvious etymology is supported by abundant Teutonic analogies—e.g., Ochsenfurt and Schweinfurt in Germany, and Shefford (sheep-ford) and Hartford in England. The oldest documentary forms point unequivocally to the meaning “ford of oxen”; and the forms in later documents do so with a clearness directly varying in proportion to their antiquity. Perhaps to some people it may seem likely that the writers of all the early documents which mention the name entered into a conspiracy to pervert its meaning. With those who think so, however, it is as well not to argue.

Persons who interest themselves in legal curiosities will have heard of the old Scotch law of *burdinseck* or *berthynsek*, which provided that a thief who stole a calf or sheep not too large to be carried as a “burden” in a “sack” should not be tried for his life, but should be let off with a sound thrashing and the forfeiture of the stolen goods (which, by the way, went not to the owner, but to the lord of the place where the thief was caught). Now this curious enactment, so far as I have been able to discover, does not occur in any statute, but is ultimately traceable to two ancient law-books of uncertain date—the *Assise Regis Willelmi* and the treatise beginning “Regiam Majestatem.” These books, in addition to the form *Berthynsek*, give another and obviously older form *iburbenenseca* or *yburbanansea*. I think every scholar will admit that this form cannot be derived from “burthen” and “sack.” Perhaps I may even hope for general assent when I suggest that “the law of burdinseck” is a figment devised in order to find some meaning in an obsolete law term, the true sense of which was entirely lost. But I enter on dangerous ground when I attempt to conjecture what *yburbanansea* originally meant. The last half of the word looks like the Old-English *andsacu*, denial, refusal, as in *Be borges andsace* (concerning repudiation of bail), the title of chap. 41 of the Laws of Ina. My assumption is that the lawyers of the thirteenth century, finding in some old Northumbrian code a chapter headed *Be iburbena andsace*, and being unable to read the chapter itself, jumped to the conclusion that it meant something about “a burthen in a sack,” and invented the law to suit the title. There may have been some actual custom which supplied the hint; but of this I know nothing. The word *iburbena* (*gebyrbena*) would be the genitive plural of *gebyrbo*, a regular derivative from *gebyrian*, to happen, to be due or becoming. It would correspond etymologically to Old-High-German *giburida*, which meant “chance” or “lot”; but these senses do not help us much. Is it possible that *gebyrbo* in Northumbrian may have had the sense of the modern German *gebihr*, “that which is due, a tax”? If so, we might interpret *Be gebyrbena andsace*, “concerning refusal of taxes (or of feudal services)” —a likely enough subject for legal enactment. However, if any one else can suggest a more satisfactory explanation of *yburbanansea*, I shall be happy to surrender my own, which has about it rather more boldness than I like. If the form *burdinseck* stood alone, it would be natural to think that it contained the same elements as *saca-burh*, *sakebere*; but the older form does not admit of such a solution. It is a curious coincidence that in the thirteenth century the word *sakebere* was already supposed to have a reference to “sack-bearing.” HENRY BRADLEY.

#### THE CODEX AMIATINUS.

Hamburg : April 30, 1887.

Already in 1873, in Prof. Hilgenfeld’s *Zeitschrift für wissenschaftliche Theologie*, I had

advanced the opinion that the Codex Amiatinus could not be placed at an earlier date than the seventh century. Now, on reading the interesting papers on this precious Bible MS. published by English scholars in the ACADEMY, I am rejoiced to find my opinion corroborated by the proof that Abbot Ceolfrid of Weremouth dedicated this “bibliothea” or “pandectes”—either appellation signifying nothing else than the Bible in this passage—to St. Peter. Whoever may have written the Codex Amiatinus, there is no doubt that he copied from an original written by the hand of an Italian. To Italy, and to no other country, are we directed by forms of words such as the following:

Jud. 19, 16, 17, homo senes. Eccli. 20, 31, senia (ξένα). Job 16, 15 gigans. Jer. 25, 36, optimantium. Ps. 142, 4, anxius. 1 Reg. 10, 1, uncxit. Ps. 113, 6 sussaltantis. Apos. 13, 3, ammirata. Luc. 8, 47, quemammodum. 2 Par. 29, 7, cluserunt hostia. Ez. 28, 13, topadius. 2 Par. 15, 16, agusto. Act. 8, 10, asculabant. Matth. 18, 8, clodus. Gen. 27, 12, adtrataverit. Ps. 54, 19, redemet. 3 Reg. 7, 24, his-triatarium. Judith 13, 8, espendebat. Sap. 5, 23, scandescet. 1 Math. 8, 3, Spaniae. 2 Par. 32, 2, totum bellum impetu. Esth. 16, 12, in tantum arrogantiae tumore. Eccli. 2, 22, incidemus in manu Dei et non in manus hominum (falling-off of final *m*), &c.

The author of the original which the copyist of the Codex Amiatinus had before him I consider to be the Abbot Servandus. The corrupt inscription found in the Codex Amiatinus: Ο ΚΤΠΙΟϹ ΣΕΡΒΑΝΔΟϹ ΑΙΠΟΗϹΕΝ, was evidently perverted by the bungling scribe who was not familiar with Greek, from: Ο ΚΤΠΙΟϹ ΣΕΡΒΑΝΔΟϹ ΕΠΟΗϹΕΝ; which would be in Latin: “Dominus Servandus paravit [codicem],” i.e., “Abbot Servandus [Dominus in the Middle Ages was the title of honour of the abbots of the order of St. Benedict, and is still so in Italy and France] has caused the book to be composed”—which does not imply that he wrote it with his own hand. Servandus, I suppose, published a special recension of the Bible translation of St. Hieronymus, for his name is also cited in the Codex Bibliorum Toletanus, which in my opinion was composed in the eighth century, and which in many characteristic readings agrees with the Codex Amiatinus, though variations are not wanting.

These few observations have been prompted both by a desire to show that also on this side of the Channel some men are deeply interested in the critical question of the origin and date of the Bible of Mont’ Amiata, and by the wish to see those English scholars, to whose labours we owe so much for the elucidation and final solution of that difficult problem, continue their researches and publications.

KARL HAMANN.

#### THE STOWE MISSAL.

Frenchay Rectory, Bristol : May 2, 1887.

Mr. Olden’s statement in the last number of the ACADEMY that the Feast of the Circumcision is first mentioned in A.D. 1090, is only true, if true at all, of Roman writers and Roman service-books.

In France and England it was known at a much earlier date. Its observance seems to have originated in France, where it was ordered by the 18th canon of a Council of Tours, A.D. 567. Accordingly, the *Sacramentarium Gallicanum*, a seventh-century service-book (Paris MS. Lat. 13, 426), contains a “Missa die Circumcisio[nis] Domini.” The *Missale Gothicum*, a French Service-book of about the same date (Vatican MS. 317, Queen of Sweden’s collection), has an “Ordo Missae in Circumcisio[nis] Domini nostri Jesu Christi.” In the *Kalendar* of the Codex Rhenaniensis (Zürich MS. 30, Reichenau collection), which M. L. Delisle agrees with Gerbert in assigning to the eighth

century, and which he has ascertained to have been written for a church in the North of France, this entry is assigned to January 1: "Circumcisio Domini nostri Jhesu Christi secundum carnem." I quote from p. 310 of M. Léopold Delisle's new work, entitled *Mémoire sur d'anciens Sacramentaires*, in two volumes, text, and plates, which has just reached me—a valued and valuable present from the author in Paris, to which I would gladly take this early opportunity of calling the attention of all students of ancient liturgies, and of all persons interested in ancient MSS. May I ask M. Delisle why, while assigning an exact or approximate date to all other sacramentaries earlier than the ninth century, he makes no attempt to date the *Missale Gothicum*, except by giving to it a very early position (No. iii.) in his list of MSS.?

In the earliest extant English Church Kalendars, January 1 is generally marked as the Feast of the Circumcision. In the Leofric Kalendar (tenth century) there is this entry "Circumcisio Domini nostri Jesu Christi." The same or a similar entry is found in other Anglo-Saxon Kalendars (*Vitell. E. xviii. Cott. Titus D. xxvii. &c.*).

As for Irish Kalendars, there is a reference to the Circumcision in the Kalendar of Oengus (compiled in the ninth or tenth century) and in that of the Drummond Missal (eleventh century).

It will be seen, therefore, that the recognition of the Circumcision in the Stowe Missal is of very little or no help for fixing the date of that MS.

F. E. WARREN.

#### THE NAME "OXFORD."

Bristol: May 1, 1887.

Thinking that the question of this controversy will not be made clearer by the lengthening or dilution of it, I beg leave to refer to my first statement in the ACADEMY for March 19. To this I have nothing to add that may be worth your type and paper, or may deserve the attention of your readers, except what would occupy very much more space than I dare ask of you. I only beg that, after reading Mr. Stevenson's letters, your readers will give me the privilege of "the last word" by reading mine again. The dispute seems to have gone up into the atmosphere of the "-manias." There let it soar.

I will only say that I have never been so happy as to see Mr. Palmer's book. The only attempt that I have ever seen to account for the name "Oxford," is that which was reasserted by Mr. Henry Bradley and the Rev. Mr. Mayhew, at which I demurred; but unexpected adherents seem to be starting up. The dragging of "Eastbourne" into the matter is, of course, only a legerdemain administration of a handful of dust.

THOMAS KERSLAKE.

#### THE CENTENNIAL CELEBRATION OF COLUMBIA COLLEGE.

Fitzwilliam Museum, Cambridge: May 5, 1887.

Among the foreigners who are reported as having received honorary degrees at the Centennial Celebration of Columbia College, New York, I am mentioned, in your last issue, as a British subject. Though it is not a matter of public interest or importance, I beg to state that I am not a British subject, but an American citizen, who has for some years past held the position of a guest hospitably treated.

CHARLES WALDSTEIN.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 9, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Society of Arts: Cantor Lecture, "The Chemistry of Substances taking part in Putrefaction and Antiseptics," II., by Mr. J. M. Thomson.

8.30 p.m. Geographical: "Explorations in Central Africa," by Dr. Junker; "Central African Problems," by Mr. E. G. Ravenstein.

TUESDAY, May 10, 3 p.m. Royal Institution: "Electricity," IV., by Prof. W. E. Ayrton.

8 p.m. Society of Arts: "The Architecture of London Streets," by Mr. E. J. Tarver.

8 p.m. Anthropological: "The Operation of Trephining during the Neolithic Period in Europe, and the Probable Method and Object of its Performance," by Prof. Victor Horsley.

8 p.m. Colonial Institute: "Colonial Government Securities," by Mr. G. Baden-Powell.

8 p.m. Civil Engineers: "The Conversion of Timber by Circular and Band Saws in the Saginaw Valley, U.S.A." by Mr. L. H. Ransome.

WEDNESDAY, May 11, 4 p.m. University College: Barlow Lecture, "A Discussion of some of the most Important Various Readings in the Divina Commedia," I., by the Rev. Dr. E. Moore.

8 p.m. Geological: "Further Observations on Hyperdopedon Gordoni," by Prof. T. H. Huxley; "The Rocks of the Essex Drift," by the Rev. A. W. Rowe; "The Remains of Fishes from the Keuper of Warwick and Nottingham," by Mr. E. T. Newton; "Tertiary Cyclostomata Bryozoa from New Zealand," by Mr. A. W. Waters.

8 p.m. Society of Arts: "Cottage Industries in Ireland," by Mrs. Ernest Hart.

8 p.m. Microscopical: "The Different Tissues found in the Muscle of a Mummy," by Dr. Maddox.

8 p.m. Shelley Society: Musical Evening: "The Chemistry of the Organic World," IV., by Prof. Dewar.

4 p.m. University College: Barlow Lecture, "A Discussion on some of the most Important Various Readings in the Divina Commedia," II., by the Rev. Dr. E. Moore.

8 p.m. Mathematical: "General Theory of Dupin's Extension of the Focal Properties of Conic Sections," by Dr. J. Larmor: "Une Propriété de la sphère et son Extension aux Surfaces Quasi-coniques," by M. M. d'Ocagne: "The Motion of Two Spheres in a Liquid and allied Problems," by Mr. A. B. Basset; "Elliptic Transformation Annihilators," II., by Mr. J. Griffiths.

8 p.m. Telegraph Engineers: "Measuring the Coefficients of Self and Mutual Induction" (adjourned discussion), and "Driving a Dynamo with a very Short Belt," by Profs. W. E. Ayrton and John Perry.

8 p.m. Athenaeum.

8.30 p.m. Antiquaries.

8.30 p.m. Anglo-Jewish Historical Exhibition: "Fifty Years of Anglo-Jewish Progress," by Mr. Lucien Wolf.

FRIDAY, May 13, 8 p.m. New Shakspere: Musical Entertainment, Shakspere Madrigals, Glees, and Songs.

9 p.m. Royal Institution: "Some Electrical Fishes," by Prof. Burdon Sanderson.

SATURDAY, May 14, 8 p.m. Royal Institution: "Victorian Literature," I., by Prof. J. W. Hales.

3 p.m. Physical: "A Modification of a Method of Maxwell's for Measuring the Coefficients of Self-Induction," by Mr. Ernest C. Rivington; "Transformers for Electrical Distribution," by Prof. S. P. Thompson.

#### SCIENCE.

L. Annaei Senecae Dialogorum Libros XII. ad codicem praeceps Ambrosianum recensuit M. G. Gertz, Professor Havniensis. (Copenhagen: Gyldendal.)

PROF. GERTZ's new text of Seneca's Dialogues is evidently a considerable improvement upon that of any preceding edition. It is based on a new collation of the Ambrosian MS., the readings of which, it appears, had not been at all accurately given by Koch. The account of this MS., and of its corrections by six different hands, occupies pp. vii.-xx. of the Preface. Pp. xx.-xxiv. are devoted to its orthography and grammatical forms. The Ambrosian MS. (A) is, it would now appear, not, as Madvig thought, the archetype from which all the other copies of Seneca's Dialogues are derived, though it is the original of some of them. Others, however, together with part of the corrections now found in A, are based upon a lost copy of the same original from which A is derived. But there never was any text superior to that of A, or, indeed, greatly differing from it. It may therefore safely be taken as the foundation of the text (pp. xxv.-xxix.).

The present writer has carefully studied the new text of the *De Providentia* and the *De Constantia Sapientis*. Prof. Gertz seems to have performed his difficult task (for A

requires very careful collating) with great care and sagacity. His own corrections are never rash or startling, and are often convincing. The following may be noticed as happy conjectures:—"Languent per inertiam saginata, nec labore tantum, sed motu, sed ipso sui onere deficiunt" (p. 5), where A gives "sed motu \* et ipso." "Laeti fluentem e lorica sua sanguinem ostentant" is a great improvement on Studemund's brilliant emendation of A's "fluentem meliori casu" (p. 12). "Sceleris se obligant," for A's "sceleri se obligant" (p. 33), is no doubt right. Finally we must notice with approval (p. 46)—"Tanta capitum destituti et emendaticis capillis aspersi deformitas," where "emendaticis" gives sense to the MS. blunder "emendacitatis."

Three small points have occurred to the writer of this article. On p. 19, l. 15, A's "&scendo" may perhaps point to "eescendo." On p. 42, l. 2, "nomenculatoris" (A) for "nomenclatoris" should be printed in the text. On p. 21, l. 16, "prono animam loco posui: trahitur," the corrupt "trahitur" perhaps stands for "planum iter." H. NETTLESHIP.

#### THE ANGLO-ISRAELITES.

My skit on the settlement of the ten tribes in the United Kingdom (*Notes and Queries*, January 29, 1887) has been taken seriously, not only by some daily and weekly papers in this country, at which I do not wonder at all, but even by the very serious quarterly in America called *Hebraica*. Perhaps readers of the ACADEMY may be amused at reading *in extenso* this learned article, the writer of which discusses my etymologies with the Hebrew dictionary in hand. In the April number, p. 186, we find the following:

"Neubauer's *E'yilogies*.—It is a cause for regret that men of large scholarship and profound thought, at times, lend themselves to the promulgation of ideas, built upon airy bases, the utter weakness of which their own knowledge should be the means of discovering. What applies to this class of men may also hold good when referring to those who employ Procrustean methods in the interpretation of the Bible, whether in a religious, historical, or geographical sense, to suit certain original views of their own—so original that, if advanced by the untutored or the novice, they would excite derision.

"I was recently perusing a short article by Dr. Adolph Neubauer, of Oxford, published in the London *Notes and Queries* of January 29, 1887. Therein I found statements which (though I bow with respect to the man whose literary attainments have earned for him a deservedly wide reputation) forced a smile that soon changed to a feeling not at all akin to humour. That so eminent a Hebraist should assert that 'Jeremiah, as it is known, came over to Ireland, married an Irish princess, and brought over a copy of the Law, which is now buried in the Mount Tara (from *Thorah*, 'the Law'),' must surely cause one's eyes to open in amazement. Who is the Irish historian that has made so important a discovery? And as for *Tara* having any meaning in common with *Thorah*, I would like to learn upon what authority Dr. Neubauer maintains it. Perhaps even stranger are other arguments aiming to prove an ancient settlement of Jews in the United Kingdom, as, for example, 'Edinburgh' being derived from 'Eden' (what about the termination?); 'Eboracum' (or 'York'), from 'Eber' or 'Ebrac' (can this be related to 'Abrech'?), and 'London' from 'Lan-Dan,' which Dr. Neubauer renders 'the dwelling of Dan,' but for which term as a compound he will find no support in the sacred text. The translation of 'Lan,' as 'the dwelling,' I am at a loss to understand, since 'Lun' or 'Lin,' to *lodge* (or rather to remain temporarily) does not convey the idea of permanence, as he

attempts to show. Nor does the word 'lan,' occurring in Gen. xxxii. 22, have any other significance than that of 'lodged.'

"But Dr. Neubauer ventures still further when he claims that 'old London was, therefore, inhabited by the Danites (perhaps a part of them went over to Denmark, although not yet claimed by the Danes).' What do students think of such an argument? Again, the Oxford librarian writes, 'The Guildhall may have been the lepers' house, connected with the Hebrew word *תְּלֵבָה* (Job xvi. 15)'; and 'in the name of Dublin is most likely to be found a reversed form, that name seeming to be *Dublin*, the dwelling of *Dub* or *Dob*. This word, which means usually in Hebrew a bear, could dialectically mean a wolf (hardened from *Zeeb*). The wolf represents the tribe of Benjamin (Gen. xlvi. 27), consequently a part of the Benjaminites settled in Dublin,' &c. Apart from the point regarding the affinity of *Dob* and *Zeeb* (which may be possible, though it seems remote), what weight attaches to the main statements? In a more recent article, 'The Anglo-Israel Mania,' of February 12, he writes: 'Not only from names of towns can I prove the settlement of Israelitish tribes in the United Kingdom, but also from family names. So, for instance would I suppose that the name of Labouchere is nothing else but Hebrew *לָבָשָׁר* = *Lavusar* (in softened form) = the Prince of Levi. Will not this bring over to my "craze" Truth, which has done me the honour of noticing my recent communication to *Notes and Queries*?'

"HENRY S. MORAIS,

"Philadelphia, Pa."

*Simplicitas simplicitatum!* I have drawn one important fact from Mr. Morais's deep learning. With my system of etymologies, I have been able to locate nine tribes in various parts of the world, but I was puzzled where to find a place for the tribe of Issachar. I see now that it is in America, and that Mr. Morais, by analogies which he as a Hebraist will easily discover, is a descendant of this tribe. A. NEUBAUER.

#### CORRESPONDENCE.

##### THE BUDDHIST TERM "EKOTIBHĀVĀ."

Oxford: April 26, 1887.

With reference to the origin and the true meaning of this word, which I discussed some time ago in the ACADEMY, and which has been very fully treated by Dr. Rajendralal Mitra in several valuable communications of his to the Asiatic Society at Calcutta, Mr. F. S. Growse writes to me from Fatehgarh, N.W.P., on April 1:

"Dr. Rajendralal Mitra's proposal to derive this curious word from *eka* and *ati* seems to me quite untenable, while I entirely agree with your view that it is a contraction of *eka-koti*; though when you are content to characterise it as an irregularity, I am bold enough to maintain that it is quite in accordance with rule.

"The elision of the syllable *ka* in *eka* would no doubt be an anomaly, though the analogies you adduce might sufficiently defend it on the score of euphony. I think, however, it is not the *ka* in *eka* that is elided, but the *k* in *koti*, by Vararuki's well-known rule that *k* (as in *sūār* for *sūkara*), *g*, and other consonants, when simple and non-initial, are generally elided, the first letter of the latter member of a compound being regarded as non-initial."

This strikes me as very ingenious; and the only question is whether we can find analogous cases where, owing to Prākrit influences, the loss of a *k* takes place in Buddhist Sanskrit. We should not expect *suara* for *sūkara* in Sanskrit. May we then accept *ekoti* for *e(ka)koti*?

F. MAX MÜLLER.

##### OLD PAHLAVI MSS.

Tehran: March 31, 1887.

On my arrival here yesterday, I found the following interesting communication regarding an old manuscript copy of the *Bundahesh*, and

of another Pahlavi book, sent to me by a Parsi gentleman of Bombay:

"This manuscript, transcribed about 300 years ago in Persia, and at present in the possession of a Parsi Mobed here, is the only one of its kind, for it contains, as its lucky owner informed me, a number of interesting chapters on different subjects, in addition to those found in all manuscripts hitherto obtained. This unique manuscript was obtained for its present owner by a Parsi Mobed in Yezd, some five years ago, but its existence is known even till now to very few here. Prof. Darmesteter, at present [January 10 last] busily engaged in examining the libraries of the dusters here, was shown this manuscript some days ago; and he, with some others, who know of its existence, encourages the owner to publish it. I believe, as soon as the Parsis come to know of its existence, their promise to patronise the owner will encourage the latter to publish it. The owner is willing to undertake the publication if due support be given him. I tried to induce him to let me get it transcribed for you, but I am sorry to tell you that my efforts proved of no avail. Similarly, another unique Pahlavi manuscript, which the owner, the same Mobed, styles the Pahlavi Revayet, was obtained from a Mobed in Yezd, and its existence, too, is known to only a few Parsis here."

As this communication is of high interest to Orientalists, I think you might care to publish it.

A. HOUTUM-SCHINDLER.

##### THE PHOENICIAN INSCRIPTION LATELY DISCOVERED IN CYPRUS.

Larnaca: April 18, 1887.

I beg to add some further particulars to the note in the ACADEMY of April 23.

I have not yet been able to examine the stone so as to restore completely the damaged parts; but the new points of interest which I now submit will, I hope, be acceptable to the archaeologist and the student of history. Baalram being designated in this text as the son of Azbaal, the succession of the Phoenician kings of Kition is complete, and the following is the list in lineal descent:

Baalmelek	B.C.	circa	450-420
Azbaal	"	"	420-400
Baalram	"	"	400-380
Melikiathon	"	"	380-350
Pumiani	"	"	350-300

giving for the five reigns a total of about 150 years. There is reason to believe that the Baalram of the bilingual inscription, No. 89 of the *Corpus Inscriptionum Semiticarum*, is a different person from the father of Melikiathon, but a close relation of the latter; for in the Kyproi part of the said bilingual he is styled *āvāt*, a title given to sons and brothers of kings, and perhaps even to nephews, which last hypothesis seems probable from the fact that Baalram is therein spoken of as being the son of a certain Abdmelek.

The parts of the inscription which have most suffered are the beginning and a considerable portion at the end. In the first were merely recorded the month and the day of the month; but the large obliterated ending must have contained the name of the dedicatory, that of his father, &c. There was also a short second line, now beyond all hope of restitution, which dealt with the usual formula of a vow. The offering to which the inscription refers was dedicated to *Ἄθηνα*, the Athena of the Greeks, the Anaitis of the Persians, and the Anata of the Egyptians (see the bilingual inscription from Lamax-Lapithon, *Corpus Inscriptionum Semiticarum*, No. 95). The reading, so far, is as follows:

1. [The . . . day of the month . . . ] in the third III. year of the reign of Baalram, King of Kition and of Idalion, son of Azbaal, King of Kition and of Idalion, son of Baalmelek, King of Kition [this monument was set up and dedicated by \_\_\_\_\_] to Anat

2. After hearing his voice may she bless him (or her).

It is worthy of note that the founder of the dynasty ruled over Kition only.

D. PIERIDES.

#### SCIENCE NOTES.

THE Council of the British Medical Association have appointed Mr. Watson Cheyne and Dr. Sidney Martin as Science Scholars for one year. The former proposes to continue his research of bacteria in relation to disease, and the latter to carry on researches on the vegetable albuminoes, especially with relation to their alleged toxic action.

THE council of the London Mathematical Society have sanctioned the issue of a complete index of all the papers printed in the *Proceedings* of the society since its foundation. Seventeen volumes have been published. All persons who take an interest in mathematical researches and who wish to know what has been done in their respective branches by the society are invited to apply to the Secretaries (22 Albemarle Street, W.) for a copy of the index.

#### CLASSICAL JOTTINGS.

PROF. NETTLESHIP will deliver a public lecture at Oxford on Monday, May 21, upon "Johan Nicolai Madvig, and the Services rendered by him to Latin Scholarship."

THE first part of Mr. E. S. Robert's *Introduction to Greek Epigraphy* is nearly ready for issue by the Cambridge Press. It will deal with the archaic inscriptions and the Greek alphabet.

THE new edition of Mr. H. T. Wharton's *Sappho* is now, after some delay, ready for issue to subscribers. It is by no means a mere reprint of the first edition (1885), but has undergone revision on almost every page. Among the more important additions are some verses from a Fayum papyrus at Berlin, which have been plausibly attributed to Sappho, and are here reproduced in facsimile; and a fragment which the late Charles Graux found at Madrid in a MS. of Choricius, a rhetorician of the sixth century. The scholarly accuracy, also, of the new edition owes much to the constant help of Prof. Blaas, of Kiel, who is now perhaps our first living authority on the Greek lyric poets. But the most noteworthy feature is the type adopted for the Greek text, which has been cast at Berlin specially for the purpose. While somewhat similar to a fount occasionally used by the Clarendon Press, it is smaller in height and peculiarly graceful in form. The book may be obtained from Mr. David Stott, 370 Oxford Street.

MM. ALFRED AND MAURICE CROISET will shortly publish (Paris: Thorin) the first volume of a new history of Greek literature, dealing with Homer, Hesiod, and the cyclic poets.

AT a recent meeting of the Académie des Inscriptions M. Salomon Reinach read a paper upon the famous marble bas-relief in the British Museum representing the apotheosis of Homer. On two lower panels of this bas-relief are to be seen eleven persons, who have been commonly identified with Apollo, the nine Muses, and the Delphic Pythia. M. Reinach, arguing from a terra-cotta statuette recently discovered at Myrina, contended that the figure identified with the Pythia is really one of the Muses, and that she holds in her hand a rattle, not a *patera*. He further contended, to preserve the right number of the Muses, that one of the figures, considerably taller than the rest, is Mnemosyne, the mother of the nine.

THE May number of the *Classical Review* (David Nutt) contains the conclusion of Prof. G. C. Warr's paper on "The Aeolic Element in the Iliad and Odyssey," in which he supports Fick's theory by arguments derived from the metre. Among the reviews we would specially notice the unfavourable verdicts on Shilleto's translation of Pausanias and Huxley's edition of the *De Senectute*. Under the head of "University Intelligence," there is an interesting sketch of the classical school at Dublin.

#### MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Anniversary Meeting, Saturday, April 23.)

DR. J. EVANS, president, in the chair.—The following were elected officers of the society, and members of the council for the ensuing year:—John Evans, president, Charles Spencer Perceval, treasurer, Henry Salusbury Milman, director, the Hon. Harold Arthur Dillon, secretary. Members of council—The Earl of Carnarvon, C. Drury E. Fortnum, A. W. Franks, J. T. Micklethwaite, Prof. J. H. Middleton, C. H. Read, the Rev. Dr. W. Sparrow Simpson, E. W. Brabrook, the Earl of Crawford and Balcarres, J. Hilton, H. H. Howorth, S. A. Moore, Esq., the Earl of Northesk, F. G. H. Price, Esq., H. Reeve, Sir John Staples, A. White.—The president delivered his annual address, in which he drew special attention to the losses the society had sustained by death during the past twelve months. He also commented on the part taken by the society in the Domesday celebration, and the efforts made to avert the destruction of the south transept of St. Albans Abbey Church, and the Roman baths at Bath.

ROYAL SOCIETY OF LITERATURE.—(Anniversary Meeting, Wednesday, April 27.)

Sir Patrick Colquhoun, president, in the chair.—The report of the council having been handed in by the secretary (Mr. E. Gilbert Highton), the president delivered his annual address, in the course of which he gave obituaries of the distinguished fellows whose decease the society had to regret, viz., Dr. W. Hepworth Thompson, Master of Trinity College, Cambridge; Dr. C. Mansfield Ingleby, the Shaksperian scholar; Mr. C. J. Stone, author of *The Cradle Land of the Arts*, and others. After summarising the work of the society during the past year, and referring to the fact that it had enrolled among its foreign hon. members Dr. Wendell Holmes, Mr. J. R. Lowell, and Mr. Charles Leland, the last of whom would read a paper before the society in June, the president called upon the foreign secretary (Mr. C. H. E. Carmichael) to read his report; and the meeting then proceeded to elect the officers and council for the ensuing year: president—Sir Patrick Colquhoun; vice-presidents and councils—the Duke of Devonshire, Sir Henry Rawlinson, Sir Charles Nicholson, Sir Collingwood Dickson, the Rev. Churchill Babington, Prof. C. T. Newton, Joseph Haynes (treasurer), W. Knighton, Lord Halsbury, Percy W. Ames, J. W. Bone, C. H. E. Carmichael (foreign secretary), J. L. Bartle Frere, William H. Garrett, Col. Hartley, T. R. Gill (librarian), Major A. Heales, J. Henniker Heaton, E. Gilbert Highton (secretary), Robt. B. Holt, Dr. R. A. Douglas-Lithgow, Dr. J. S. Phene, Major G. A. Raikes, J. G. E. Sibbald, and the Master of St. John's, Cambridge.

ROYAL INSTITUTION.—(Annual Meeting, Monday, May 2.)

SIR WILLIAM BOWMAN, vice-president, in the chair.—The report of the committee of visitors for the year 1886, testifying to the continued prosperity and efficient management of the institution, was read and adopted. The real and funded property now amounts to above £83,000, entirely derived from the contributions and donations of the members. Forty-eight new members paid their admission fees in 1886. Sixty-three lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about

288 volumes, making, with 443 volumes purchased, a total of 731 volumes added to the library in the year. The following were elected officers for the ensuing year: president—the Duke of Northumberland; treasurer, Henry Pollock; secretary, Sir Frederick Bramwell; managers.—Mr. Joseph Brown, Sir J. Crichton Browne, the Earl of Crawford and Balcarres, Frank Crisp, Warren de la Rue, Henry Doulton, J. H. Gladstone, Sir William Gull, William Huggins, A. B. Kempe, George Matthey, Earl Percy, Sir Frederick Pollock, W. H. Preece, and Edward Woods; visitors—F. A. Arbuthnot, S. Bidwell, J. Birkett, M. Carteighe, Dean Church, E. Cutler, J. Farmer, C. Hawksley, D. E. Hughes, J. W. Miers, F. Purdy, L. M. Rate, Prof. W. C. Roberts-Austen, G. J. Romanes, and J. Wimshurst.

#### FINE ART.

THE ROYAL ACADEMY.

##### I.

IT would be impossible to pronounce this year's exhibition a commonplace or an uninteresting show, though it would, perhaps, be rash to augur, from the peculiar and to some extent fortuitous elements which lend to it an exceptional interest, that there is in it evidence of real and permanent advance in the aims and acquirements of the British school.

Curiously enough the collection is interesting notwithstanding many drawbacks and disadvantages; for, in the first place, England's two most imaginative painters this year entirely fail to contribute, and certain other stars of the first magnitude appear with such diminished splendour, and in such altered shape, that many may be led to wish that they also had remained below the horizon. The absence of Mr. Watts cannot, to speak frankly, be regretted by those who have at heart the glory of one who, if he has never acquired absolute certainty of *technique*, has throughout a long career given the fullest evidence that he possesses creative power of a quality as noble and pathetic as, perhaps, ever fell to the lot of an English artist. It is well that he should rest on his well-earned laurels, and retain a great reputation acquired most nobly and with an absolutely single-minded devotion to art. More regrettable is the complete abstention of Mr. Burne-Jones, which is rendered the more singular by the fact that he contributes bountifully to the Grosvenor Gallery. This is, indeed, only gratitude, seeing that he was there first revealed to the outer world; but if he was wise in accepting the proffered courtesy of the Royal Academy—which must appear more than doubtful to those who have closely followed his peculiar artistic career—he is surely now bound to accept the not unpleasant obligations created by the situation, and not to turn the cold shoulder to his new brethren in art. He has chosen to make one of the Immortals, and by their law, written and unwritten, he must in justice be bound. Even the most uncompromising admirers of the straightforwardness and powerful technique of Sir J. E. Millais must be constrained to admit that he has this year fallen below the level—by no means his highest—to which he has of late years accustomed the public; though nothing he produces can, from a technical point of view, be absolutely uninteresting. The President shows again his unrelaxed efforts to achieve his peculiar conception of the ideal, and give form to his classical or rather pseudo-classical imaginings; but not less completely than usual does he fail to infuse into his creations the breath of life, or to inform them with a real grandeur and ideality which would compensate for the absence of such qualities. Mr. Orchardson, always prominent in the scanty band of true painters, and one of the few Englishmen who have acquired for them-

selves a real reputation abroad, has not this time attained the very high standard of the two preceding years, though he cannot be said to have fallen very seriously below it.

What really distinguishes this exhibition from its fellows, and saves it from the reproach of dullness and mediocrity, is the unusually fine and varied collection of portraits which it contains. In other branches, if the progress which has shown itself in technical matters is maintained, the same dead level of comparative triviality still obtains. There is evident to the usual extent the desire to amuse *quand même* public hard to goad with any stimulus save that of curiosity; there is shown the same incapacity to grasp that larger and truer view of art by which it becomes one with, and genuinely reflects, the existence and aspirations of a people. But in portraiture another standpoint, another conception of the function of the true painter, has of late revealed itself, and is this year especially manifest. If a true comprehension of the whole personality, mental and physical, of the individual portrayed is still, as it must always to a certain extent remain, a rarity; if evidence of artistic emotion felt by the artist in the presence of the human problem presented for his solution is rarer still—yet there is ample evidence in the works now submitted to the public not only of very high technical skill, but of gravity and even enthusiasm in the treatment of a branch of painting now restored to the high position which in the genuine living periods of production it has always occupied. There is shown a keen zest in presenting in its most faithful and most living shape, with the least admixture of conventionalities, the characteristic types and individuals of the time, and in such manner that hereafter these presentations will constitute one of the best and truest illustrations of the period to which they belong. It must be owned that a share, and a very considerable share, of the brilliant success of this section of the exhibition is due to the remarkable virtuosity displayed by a number of non-English contributors, among whom stand forth with special pre-eminence the well-known *chef d'école*, M. Carolus-Duran, a former pupil, though by no means an imitator of that artist, Mr. J. S. Sargent, and an old favourite, M. Fantin. But, on the other hand, a phalanx of English artists nobly support the claims of English portraiture, and prove that, though they cannot compare with their foreign and American rivals in certainty and directness of *technique*, or in the power of imparting vivacity and the suggestion of movement to figures in repose, they now approach their task with a certain element of gravity, and with a desire to seize all sides of the personality of their sitters, which often lend to their work a peculiar interest and a permanent value. Mr. Watts, the noble regenerator in England of this phase of portraiture, as has already been pointed out, sends nothing; but the Academy boasts admirable contributions from the brush of Mr. Orchardson, Mr. Hubert Herkomer, and Mr. Herman Herkomer, Mr. Luke Fildes—who, at this, his *début* as a portrait-painter, at once takes a high place—and Mr. Frank Holl, while it shows very promising contributions from Mr. William Carter, Mr. Herdman, Miss Deane, and some others. It must be understood, however, that the distinction here sought to be drawn between the merit of the English portrait-painters and that of their foreign competitors applies only to the present exhibition, and by no means to the art of the two countries as a whole. Certain French artists, whose works are unfortunately still too little known in England, possess in the highest degree this same quality of pathetic gravity and keen power of individualisation. Among them stand out prominently such deceased painters of the century as Ingres,

Flandrin, Baudry, and, in a totally different style, Bastien-Lepage, and such living men as MM. Elie-Delaunay and Paul Dubois; while on the other side may be cited Sir J. E. Millais, who, in his finest work in this branch, has rather attained the realisation of physical truth and vigour, the suggestion of the salient characteristics of the individual seen clearly but not below the surface, than he has sought to make himself complete master of the complexities of a human individuality, which it must always be one of the highest achievements of the painter to suggest.

In works coming within the categories of monumental and imaginative art the collection is not richer than its immediate predecessors; indeed, it contains but little to suggest a further real development of these the highest and rarest phases of art, as they are the branches to which—apart from the curiosity excited by certain more or less ephemeral eccentricities of conception and practice—the public still shows itself most absolutely indifferent.

Mr. Armitage is seen at his best in a large monumental composition—"Institution of the Franciscan Order" (681)—which assumes much of the aspect, as it is, no doubt, intended to fulfil the functions, of a fresco-painting. In such a subject, treated from the point of view which the painter has chosen, the simulation of the flexibility of life, of the atmospheric envelope which adds to a scene the element of reality—just those qualities, in fact, which he lacks—are not strictly necessary; and they are adequately replaced by the measured dignity of style, the tempered austerity of sentiment, with which he has invested a subject now somewhat unfamiliar, though in the Middle Ages it was one of a series which it fell to the lot of almost every Italian painter of eminence to treat. Worthy of much commendation is the firm draughtsmanship, the harmonious composition, and searching characterisation of the numerous figures. The colour is of the type somewhat conventionally assumed to be decorative, though it represents rather what many great typical decorations now have to show of colour than the scheme upon which they were originally based; in general effect it lacks vivacity and charm, the pale flat tints not being balanced with sufficient cunning to produce a result atoning by subtlety of harmony for the lack of positive brilliancy in the local colouring. Sir Frederick Leighton shows himself this year in somewhat tragic mood, enamoured apparently of the statuesque beauties of a model of the most severe type. In his "Last Watch of Hero" (229 and 230) appears the priestess of Aphrodite clad in garments which have the sad pale hues of early morn, gazing with stony stare into vacancy, still seeking, though already without hope, for her hapless lover. Below, in a curious predella painted in monochrome, is shown Leander, cast face downwards on the inhospitable shore, against which still beat the monstrous overlapping waves which have wrought his destruction. The general conception is intellectually a fine one, and it is wrought out with all the untiring pains which the eminent artist is accustomed to lavish on his productions. But the ideal here revealed and its mode of realisation are those rather of the sculptor than of the painter, and are not the ideal or the mode upon which even the former can succeed in basing work combining ideality of treatment with genuine truth and power. In the finely proportioned figure, with its pose of studied harmony, there is no suggestion of life or spontaneity, or of such large generalisation of these qualities as would appropriately accompany such an ideal delineation. Doubtless, it would here be thoroughly inappropriate to employ as a medium of expression a type too highly individualised or a pose too realistic

in its significance; but both type and attitude should surely be based on, and generalised from, the realistically true, and should not, as in the present instance, be purely conventional and unsuggestive of nature. The result of the method employed is that the display of tragic intensity which the painter has elaborated with such marked effort leaves the spectator entirely cold, admiring, perhaps, the care evidenced in every line of the production, but unreceptive of the chief impression which it has been sought to convey. The same reservations may legitimately be made in respect of the President's second contribution, "The Jealousy of Simoetha the Sorceress" (160), a work in which the same model, or one of a kindred type of severe beauty, reappears—this time with an expression of fierce brooding wrath which is hardly truer in its tragic intensity than is Hero's agony of despair.

It is possible to consider the Hon. J. Collier's "Incantation" (716)—a nude female figure pouring a translucent liquid into a cauldron, under which spring forth flames—from one of two points of view: either as an attempt to conquer the often-attacked difficulties of representing the human figure in the artificial illumination of firelight, or as an ideal study of the nude, embodying at the same time a certain poetic phantasy. From the first, it cannot fairly be said that the work is completely successful, for the tones of the flesh are unduly harsh and opaque, and neither in the simulation of the firelight itself nor in that of the reflections which it casts on the body of the enchantress is the aim of the artist adequately fulfilled. All this notwithstanding, there is a genuine charm in the conception of the young and beautiful witch, presented in a pose of voluptuous ease, as she brews in the firelit mystery of the night her charmed potion. Her form, too, is drawn with all the correctness, though, perhaps, not with all the distinctness, of style which the subject demands. Mr. Goodall shows a vast and ambitious version of a well-worn theme, "The Woman taken in Adultery"—or, as he styles it, "Misery and Mercy" (338), in which the figures of the Saviour and the woman prone at His feet are presented alone in a vast architectural interior of Graeco-Roman style. In praise of this work it is difficult to say more than that the form of the adulteress, and especially her nude shoulder and the arm which supports her as she lies huddled on the ground, are drawn and painted with consummate skill. Her assumption of grief and repentance is of the most transparently insincere and conventional type; while the stony stare of the erect Christ appears entirely unconnected with the subject, and altogether inexpressive in its vacancy. The colour, too, is empty and timid, and the huge proportions of the canvas cannot be justified either by the exigencies of the subject or of its treatment. Another vast canvas, Mr. Solomon J. Solomon's "Sampson and Delila" (503), deserves remark, by no means because the artist has in it achieved absolute success, but rather because he has manifested considerable originality of conception, and genuine, though at present undisciplined, dramatic power; because he has had a distinct and personal, if not a very exalted, vision of the subject he has chosen to present, and, undismayed by the conventionalities which have accumulated round it, has had the courage to record that vision in all its vigour. Nothing can be said to be completely successful in the picture; neither the confused, if animated, composition, with its curious entanglement, so hard to follow, of half-nude limbs, with superabundant and misleading draperies, nor the colour which, if locally true, is as a whole neither powerful nor harmonious. Yet the conception has in it a thrill of real

dramatic force, such as is not common in the work of English artists. The scene is seen and presented as a living whole, and not as a more or less successful collection of models grouped with the intention of simulating a dramatic *ensemble*. The note of human passion is unmistakeably felt, and for this the youthful artist might fairly claim absolution in respect of even graver artistic sins than he has committed. Both daring and successful is the novel fashion in which Delila is delineated, not as the mature tempter to whom we have been accustomed, but as a lithe Eastern girl, half witch, half courtesan, rejoicing in the outcome of her devilish wiles, while she trembles at the tremendous scene of physical struggle enacted under her eyes.

In the branch of imaginative *genre* we have first to consider Mr. Alma-Tadema's "Women of Amphissa" (305), a work whose fame had already been trumpeted abroad, and caused it to be sought for with the liveliest curiosity. Here are delineated certain Thyiades or Maenads, votaries of Dionysos, who, exhausted with the frenzy of their act of worship of the god, have strayed into the market-place of Amphissa, and there abandoned themselves to sleep. To them come in the early dawn the matrons of Amphissa, with the resolve to preserve from insult or injury the vagrant sisters so terribly possessed by their divinity; and they gently minister to their unbidden guests on their awaking, so that they may be restored and go their way unharmed. The picture may be taken as a typical example of M. Alma-Tadema's many excellencies, technical and other, as it may also serve to illustrate his characteristic limitations and defects. Chiefly, it once more shows his peculiar tendency to seize upon subjects having the vastest potentialities for the exhibition of the clash of human passion, and fairly admitting of, nay calling for, the largest treatment; and yet to succeed in converting them into the most solid and vigorous prose—a prose which charms by its strength and delicacy, by its success in realisation, but which is yet inadequate to express fully certain sides of the subjects so chosen. In the present instance it is impossible not to admire the consummate skill with which is disposed the artfully-artless group or chain of these so-called Maenads, of whom some appear prone, some half-standing, some half-lying, in the most cunningly varied attitudes, having yet a certain unity as a whole. Very beautiful are many of the golden-haired priestesses, too fresh and cool in their unsmirched purity to suggest exhausted devotees of Dionysos, left powerless now that the frenzy, against which to strive is vain, has died away. All the accessories, too—the market-place with its severe Doric temple, and the erection on which are displayed the honey, cheese, and fruits, offered by the women of Amphissa to their sisters—are delineated with the painter's often proved skill, while no less remarkable is the artistic power evinced in resisting the temptation to revel in brilliant colour, and maintaining everywhere, without dullness or opacity, the sober, delicately opalescent tints which are those proper to the early dawn. Yet the essential element which should have characterised the picture—the dramatic contrast between the Maenads, no longer possessed with a Bacchic fury, but bearing still its traces, and the unmoved calm, tempered with sweet pity, of the women of Amphissa—is missed, and the work thereby deprived of its chief *raison d'être*, and reduced to the level of an exquisite piece of classic *genre*, in which the subject must be taken rather as the pretext than the real moving force which has generated the picture. We cannot, in fairness, exempt from a measure of the same criticism, Mr. Waterhouse's important "Mariamne before

"Herod the Great" (134). Here is shown the beautiful queen going from the presence of Herod to her death, at the moment when her condemnation has just been pronounced by her judges; she appears, as she turns to depart, with one parting look of half-repressed reproach and anguish cast at the hesitating king, into whose ear his sister Salome whispers poisonous counsels of hatred and revenge. The scene is laid in a curious half-Assyrian hall of marble, mosaic, and gold, the glittering semi-dome of which, sheltering the judges, has in form, though not in decoration, a Byzantine aspect that recalls the altar-pieces of Bellini and Carpaccio. Here, too, the execution is of the most solid, and in parts—such as the dome, the marble, and the rich accessories—of the most consummate kind. But the colour is not happily massed, or sufficiently bold for a work of such a type; it lacks both brilliancy and unity of general effect. As the presentation of a dramatic conception, requiring for its adequate realisation the most spontaneous energy combined with the greatest subtlety in the delineation of shades of character and of phases of fleeting passion, the work cannot be pronounced adequate. The figure of the white-robed queen, with its mingled expression of unconquered pride and mute appeal, with the clever suggestion of impending downward movement, is admirable; but the king and his evil counsellor are a group too trivial and too much effaced to form an adequate balance to the central personage, while the judges and the executioner are mere accessories, rather serving to fill up the canvas than forming, as they might be expected to do, necessary elements contributing to the unity and balance of a dramatic whole.

CLAUDE PHILLIPS.

#### THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.

WHILE the opening of the rooms of the Institute to outsiders has added much to the interest of these exhibitions, there is little fear that the reputation of the members will suffer by their generosity. Unfortunately many of their best men, like Messrs. E. J. Gregory, J. W. Waterhouse, Andrew Gow, and Seymour Lucas are absent this year, and some, like the president and Messrs. Orrock, Wimperis, and Fulleylove, have held or are now holding separate exhibitions of their own work; but in spite of these facts, neither of which is favourable to the strength of the present gathering, the credit of the body as a whole is well sustained.

Though represented by a single work only, Sir James D. Linton makes no slight contribution to the show. His masterly drawing in which we see again his famous "Tableau of 1885"—the visit of the Emperor Maximilian to the studio of Albert Dürer is, in its way, unrivalled. The emperor, in his suit of armour and petticoat of gorgeous stuff, the painter with his comely face, long hair, and wonderfully painted fur-robe are, perhaps, too obviously posed, and the drawing, as a whole, is somewhat too "sallow" in tone; but in that mysterious dexterity of handling by which, without any visible labour, he gives us truth of texture and apparent infinity of detail, and in richness and subtlety of colour, it is worthy of the artist.

Of the landscape and sea painters, it is Mr. H. G. Hine, the vice-president, who is most fully represented. His large "View from Lewes Beacon, Sussex" (395), occupies worthily the place of honour opposite to the president's drawing; and in several other works, like "On the Yorkshire Coast" (376)

"A Back Street, Early Morning" (617), holds his place as one of the most refined

and masterly of English water-colour artists of past or present. A poet of the quieter aspects of nature, of the delicate mists of morn and eve, of softly swelling down, and still illuminated air, he is in spirit very different from an equally skilled artist—Mr. Thomas Collier—who sends one bold and spirited drawing of "Snowdon from Pensarn Beach" (366), in which the stillness of the hills is set between the bright movement of a windy sky and the curling of crisp waves. Actuated by much the same ideals in art as Mr. Collier are Mr. Wimperis and Mr. Orrock—the former has never given us a finer drawing than his "Setley Heath" (174), and the latter's "Dandie Dinmont's Hunting Ground" (626) is very strong. But among the members none has made a greater mark than Mr. F. Cotman, who, besides his admirably drawn and finely coloured picture of a naughty little girl—"She won't sit" (532)—sends several landscapes, little and big, of rare quality, worthy of the name he bears, and quite distinct in feeling from any others in the gallery. His smaller drawings of the mills and villages of Norfolk are the most finished and perfect of his work; but his large picture of "Morston Church" (235), though, perhaps, not so attractive, has a noble simplicity of design and breadth of colour which argues even more for the future. We could willingly dwell, if we had space, on the works of several other members who paint landscapes: of the delicate views of Cornwall by Mr. Frank Walton, of the beautiful drawing of leaf and flower by Mr. Alfred Parsons, of Mr. Edwin Hayes's moving waves, of Mr. Arthur Severn's broad and soft "Sunlight on Clouds and Sea" (243), and many other works as good by men equally well known; but to do this would leave us no space to mention a few drawings to which we wish particularly to draw attention. Among these are certainly "A New Neighbourhood," by Mr. Alfred East, which shows us a bit of ground broken up by the builder, with one or two half-finished houses of the new red-brick sort. The ground is covered with snow, the sky is black and foggy—in short it is a most uninviting "subject"—but it is turned into a drawing of great charm more easily to be felt by the artist than described by the writer. We might speak of its truth and skill, of its beautiful soft harmonies of greys, of its delightful tone, and the rest of it; but no catalogue of qualities could make the reader understand why it "stands out" in such a large collection of good work. "The Fountain of Charles the Fifth at the Alhambra, Granada" (32), is on one account still more worthy of notice, because its author is less known than Mr. East. Mr. Robert Dudley needs, however, no other witness but this, to "show his hand." Even Mr. Fulleylove, whose fine large drawing of "An Italian Garden" (681), hangs on the opposite wall, could not find it easy to beat the delicate purity of this drawing, its feeling for the quality of carved stones, the subtlety of its half tones, the transparency of its shadows. Of the work of Mr. Ayerst Ingram we have before now spoken in praise, but a little drawing of his of opalescent sea and satiny sand, under a bright many-tinted sky (114), shows a great advance. In figure-subjects he is a comparative novice, but his "Unemployed" (935), in which some disconsolate pedestrians are tramping along a wet road, shows a progress which (considering its direction) is still more remarkable. To the mentioning of the genuinely felt landscape work by outsiders in this exhibition there would be no end. Mr. Weedon's "A Moorland Road, Ross-shire" (746), demands especial remark for its luminous quality and the rich softness of its colouring; and "Old Nevard—a Study," by Mr. Harry Becker (18); "Just before Rain"

(208), by Mr. R. H. Carter; "St. Bartholomew the Great Church" (294), by Miss Rose Barton; "Summertime near the Sea" (363), by Mr. S. Llewellyn; "A Sheepfold—Evening" (921), by Mr. Max Ludby; and "Under the Shade of the Yews, Haddon" (852), by Mr. Henry James Hyde—are only a few of the smaller landscapes which are of noticeable merit.

When we come to the painters of figures the loss of the absentees is felt severely. Mr. Topham's "Recruiting for Savonarola" is a noble composition, but we have seen it, we think, before. Mr. Charles Green is scarcely up to his usual mark, and Mr. Frank Dadd has pleased us more in other years. We miss Mr. Millet; and Mr. Walter Langley, though he has several fine drawings, has nothing that we like so much as his noble head of "An Old Campaigner" (729). All these artists, as well as Messrs. Macbeth, Townley Green, J. Reid, Staniland, Stock, Stocks, J. White, Wetherbee, and Miss Gow, maintain their ground, and enliven the exhibition with many charming pictures of incident; Mr. Edwin Bale, also, has two refined idylls, in which the sweetly painted landscape counts for more than usual with him. But we are inclined to think that Mr. G. G. Kilburne and Mr. H. R. Steer have given us the best-painted dramas of the year. The former's "The Rigour of the Game" (909), in which a pretty girl, seated with three old staggers at the whist table, has her attention divided between the game and her lover, is an admirable piece of drawing room comedy; and the latter's "Duty or Inclination" (485), another card scene, is as good in its character, and specially remarkable for its beautiful painting. Mr. Hugh Carter's "Pleasant News" and Mr. D. Rios's "Last Look" (1,018) are both much above the average. Of new promise among the figure painters there is little sign, though we may, certainly, take a sanguine view of Mr. Robert Fowler, the painter of the "Death of Virginia" (990), and Mr. Thomas W. Couldry, whose large drawing of "The Legitimate Drama" or, in other words, a crowd round "Punch"—shows much talent.

Foreign schools are not represented as fully as usual; but there are some beautiful interiors by Mr. A. H. Haig, the well-known etcher (343 and 565); a clever drawing by Antonio Paoletti (478); and some beautifully painted "Zinnias" (11) by Mme. Victoria Dubourg.

COSMO MONKHOUSE.

#### CORRESPONDENCE.

##### ROMAN ALTAR FOUND AT SOUTH SHIELDS.

Liverpool: April 30, 1887

I have read Mr. Blair's letter in the ACADEMY of to-day, and have no doubt whatever that the commencement of the inscription on the altar should be in its expanded form MART(I) ALA(TORI). We have another instance of a dedication to Mars Alator in the inscription on a silver plate found at Barkway, Herts, now preserved in the British Museum (*C. I. L.* vii., No. 85).

I would accordingly read the whole as *Marti Alatori (Titus?) Venicius Celsus Pro se et suis, Votum Solvit Libens Merito* ("To Mars Alator \* \* Venicius Celsus for himself and his [family] performs his vow willingly to a deserving object"). The initial letter of the *praenomen* (which I have tentatively given as Titus) has been obliterated at the commencement of the second line. *Alator* probably signifies "winged." W. THOMPSON WATKIN.

## NOTES ON ART AND ARCHAEOLOGY.

THE June number of *The Art Journal* will contain a series of critical essays upon the progress of the fine arts during Her Majesty's reign in the various departments—painting, sculpture, and architecture, the industrial and graphic arts, and art education. It will consist of sixty-four pages, with eighty-eight illustrations, of which two will be special etchings by Messrs. Axel H. Haig and E. Slocombe. It is dedicated, by special permission, to the Queen.

MESSRS. CASSELL & COMPANY'S fifth annual Exhibition of Drawings in Black and White will be opened early in June at the Memorial Hall, Farrington Street.

MESSRS. BOUSSOD, VALADON, & CO. will have on view next week, at the Goupil Gallery in New Bond Street, a collection of landscape paintings in oil, by Mr. A. D. Peppercorn.

MESSRS. SOTHEBY will sell on Wednesday next, May 11, the remaining portion of etched and engraved portraits, chiefly by the best masters of the seventeenth century, formed by Mr. James Anderson Rose.

## MUSIC.

## ENGLISH OPERA AT DRURY LANE.

MR. CARL ROSA commenced a six weeks' campaign last Saturday evening. The opera chosen for the opening night was "Carmen"—a work which, though frequently given, has lost none of its charm. There is a fascination in the story, and the lights and shades of the stage are faithfully reflected in the orchestra. It is, therefore, not difficult to account for the hold which it has taken on the public. Concerning the performance little need be said. Mdme. Marie Roze as Carmen, Mr. Barton McGuckin as José, and Mr. Leslie Crotty as Escamillo, sang and acted with their usual success. There was a new Michaela—a Miss Fanny Moody, formerly a pupil of Mdme. Sainton-Dolby. A voice of pleasing and sympathetic quality, and an unaffected manner, won for her a signal and well-deserved success. Her song in the second act was vociferously encored. The piece was capitally mounted; and in the procession of the last act the dresses, the blindfolded horses, and the ponies for removing dead horses or bulls, presented a picture startling in its realism. The opera was conducted by Mr. Carl Rosa. Chorus and band were excellent.

The "Bohemian Girl" was given on Monday, and "Faust" on Tuesday. The former opera may be left to speak for itself. In the latter Mdme. Marie Roze played the part of Margaret. Her singing in the jewel song was exceedingly good, but towards the close of the opera her voice betrayed signs of fatigue. Her acting in the cathedral scene was impressive. Mr. Scovel in the title-role showed everywhere good intentions both as singer and actor, but somehow these were not fully realised. Miss Marian Burton sang and looked well as Siebel, and was encored twice during the evening. Mr. Crotty was a good Valentine. Mr. F. H. Celli as Mephistopheles was a little too demonstrative. The opera was thoroughly well mounted, and a word of praise is due to Mr. Goossens for his intelligent conducting.

Mr. F. Corder's "romantic" opera "Nordisa" was given for the first time in London on Wednesday evening. The opinion we formed of it when it was produced in January at Liverpool remains substantially the same. The first act contains some bright choral writing, a pleasing "Halling" dance, a cleverly written baritone song, and an effective close. The music is for the most part simple, and Mr. Corder's chief concern seems to have been to provide plenty of tuneful melody. Though

there is a lack of strength and originality in the opening act, it may be described as successful. The second act is written quite in a different style. To describe it as Wagnerian would, perhaps, be misleading, yet it is so far in accordance with that master that Mr. Corder follows the action on the stage, and troubles himself but little about the "gods." In one new song—written, we presume, for Mr. Barton McGuckin—he tries to please public taste, but the attempt, fortunately, was a failure. The aim of the music is in too striking and disagreeable a contrast to the rest of the act. The third and last act is decidedly weak. The composer ought to rewrite it. It is easy to find fault, and it is an unpleasant task. Whatever we may think of certain portions of the work, there is much in it that promises well for the future. Mr. Corder has only to follow the dictates of his own heart, and we think that he will sooner or later produce a work of much greater merit than "Nordisa." Respecting the performance but little need be said. Mdme. Julia Gaylord was most attractive as Nordisa. She sang well; but what we admired most was her acting. Mr. Barton McGuckin sang the tenor music in his best manner. Miss Georgina Burns took the part of Minna, and played with a great deal of spirit. Mr. Max Eugène as Halvor sang well, but not quite so well as at Liverpool. Mr. J. Sauvage made the most of a not altogether satisfactory rôle. Mr. Goossens conducted the opera, but the playing was at times rather rough. The piece was well mounted, but the houses by the fiod were more Swiss than Norwegian.

J. S. SHEILLOCK.

## RECENT CONCERTS.

COUNT P. LOREDAN gave a pianoforte recital at Prince's Hall on Friday afternoon, April 29. His rendering of Schumann's "Etudes Symphoniques" was far from satisfactory. First of all, he omitted some of the most important numbers; and in those which he played the execution was faulty and the style bad. Handel's "Harmonious Blacksmith" demands neat fingering and careful phrasing; but Count Loredan sacrificed everything to certain "hammer and anvil" effects, as if he were bent on proving the truth of the Powell legend. In the first movement of Beethoven's sonata, "Les Adieux, l'Absence et le Retour," he showed to better advantage. The performance, if not first-rate, was far from bad. The pianist is more at home in pieces of a lighter calibre, as he showed in his "Visione Capriccio" and "Funeral March on the Death of Victor Emanuel." The first is quite in "drawing-room" style, while the second has little of a funeral character. Liszt's scrambling "Rigoletto" paraphrase may be very good practice, but is out of place in any programme.

Herr Kwast's recital at the same hall on the following afternoon drew a large audience. The attraction was, however, the programme more than the pianist. It included a new Pianoforte Trio in C minor (Op. 101) by Brahms. In the first movement, the bold principal theme answers well to the title Allegro energico, and the second quiet theme in the orthodox relative major forms an agreeable contrast to it. There is no repeat to the first section, and the middle part is mainly occupied with developments of the chief subject. One of the finest portions of this movement is the passionate Coda. After this comes an exceedingly quaint Presto in C minor, in which effective use is made of muted strings and of Pizzicato. The slow movement in C major is very short, and, for Brahms, simple. By a mixture of triple and duple time he obtains some peculiar effects of rhythm. The Finale,

at a first hearing, appears certainly laboured. The whole work bears traces of earnest thought, and we shall gladly welcome another opportunity of hearing it. The performance by Messrs. Kwast, Deichmann, and Fuchs, was marked by much intelligence. Herr Kwast gave an excellent reading of Mendelssohn's Variations Sérieuses; and this one would naturally expect from the son-in-law of the late Ferdinand Hiller, the intimate friend of the composer. The pianist played besides pieces by Chopin, Hiller, and Brahms—proving himself a good executant and a sound musician. Mdme. Kwast-Hiller, recited a doleful ballad of Geibel's, with pianoforte accompaniment by Hiller.

The first Richter concert took place on Monday evening, May 2, at St. James's Hall. There was a good attendance, and the conductor, on mounting the platform, was warmly received. The programme commenced with the "Meistersinger" Overture, and it at once became perceptible that there was a great improvement in the quality and strength of the strings. On comparing the list of players with that of former seasons we find more English names. Brahms's interesting Variations on a theme by Haydn (Op. 56 a) were admirably rendered. Of skilful workmanship there is no lack; and yet, as if inspired by the naïve theme, the composer never becomes dry or diffuse. The scoring throughout is most effective, though we are disposed to question the composer's judgment in using the triangle at the close. The prelude to "Parsifal" and a Liszt Rhapsody—the two generally are found together in a Richter concert programme—concluded the first part. The Rhapsody was No. 6 of the Pianoforte Rhapsodies Hongroises. In the programme-book it was marked as No. 3, probably the third arranged for orchestra. It is bright and cleverly scored, though not so showy as the one in F. Herr Richter's fondness for this glittering tinsel is to be regretted. The public seem to like it too, but he ought not to indulge a weak taste. The concert concluded with a fine performance of Beethoven's Symphony in A.

## MUSIC NOTE.

DR. FRANCIS HUEFFER gave a lecture on Thursday afternoon, May 5, at 19 Harley Street, by permission of Mrs. Morell Mackenzie. The lecturer described Wagner's life from early youth down to his death. He also gave an account of his changes of style, and of his art theories. Excerpts from Wagner's operas and music dramas were sung by Mdme. Lehmann and Miss Lena Little.

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